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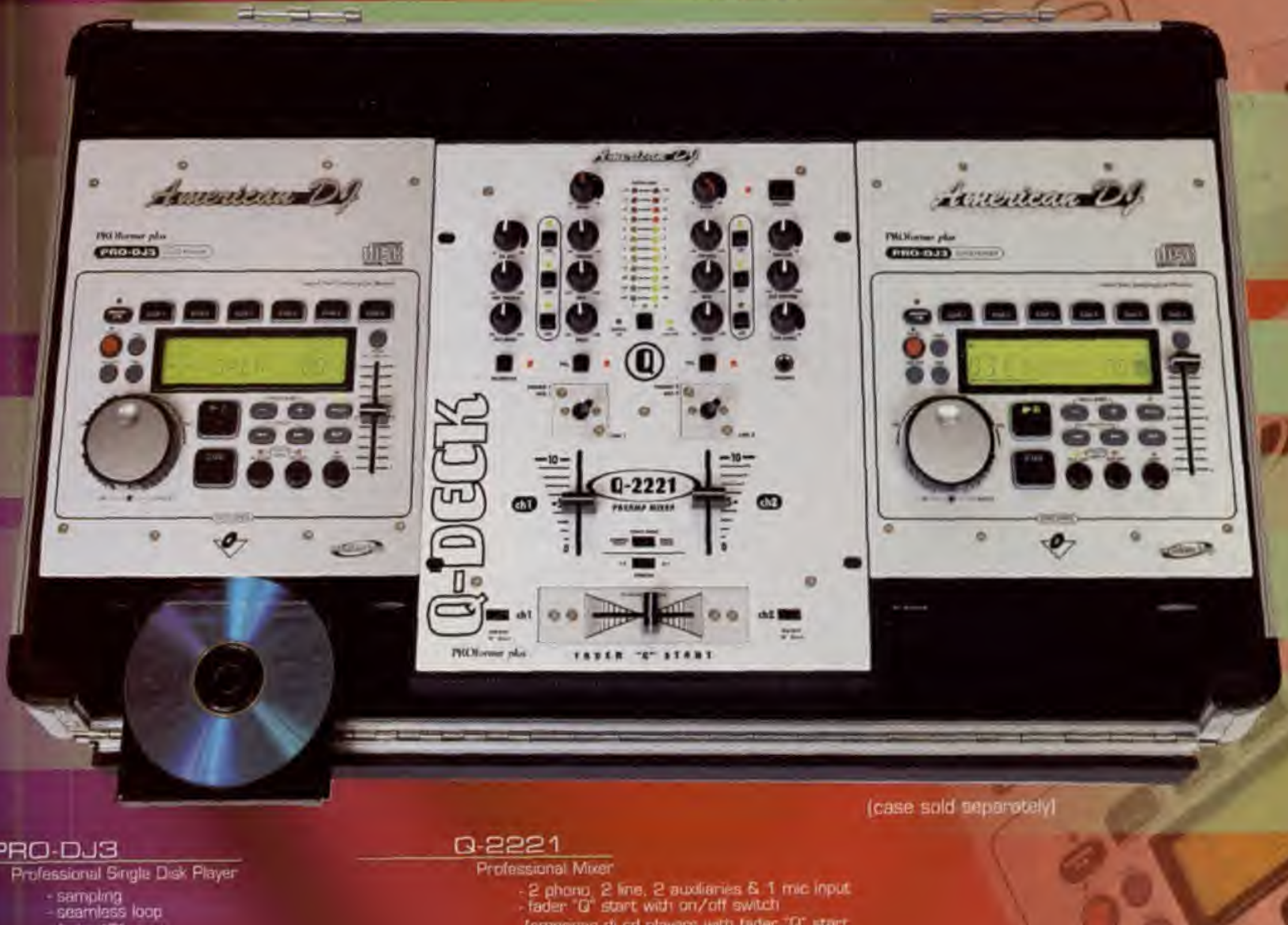

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Mobile BEAT
The DJ Magazine

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The DJ Magazine

October/November 2000 / Issue #62

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Light 'em up

In the course of producing Mobile Beat for nearly a decade, we have had the honor of working with many excellent writers, contributors and editors. Among the names on our masthead, one individual stands out above all others. With this issue, we celebrate the 50th running of "Play Something We Can Dance To" by Jay Maxwell. As we have mentioned on previous occasions, Jay, along with running a successful mobile service in South Carolina, is an Assistant Professor of Mathematics. As Mobile Beat's longest running contributing editor, we now bestow upon him the degree of Professor of Mobile Musicology. Congratulations, Jay and thanks for continually helping our readers know just what to play when someone yells out "Play Something We Can Dance To!" In keeping with the automotive theme of this issue, Jay offers a special *PSWCDT* feature to guide you musically through your next car show or Slasher sale.

As you know, there's nothing less impressive than a DJ showing up to play a fancy wedding in a smoke belching old van or pick up. But that doesn't mean you have to spend thirty or four grand for a shiny set of new wheels. As you'll discover when you take a look at automotive columnist Tony Barthel's report on trucks and vans, some smaller, compact vehicles actually hold more DJ gear than some pick-ups. That could mean lower payments, reduced fuel costs and a more practical vehicle, especially if it has to double as a people mover.

Also in this issue, Dan Walsh and Jeff Johnson have put their heads together to bring you a very informative piece on DMX 512. If you have not yet explored the advantages offered by this technology for controlling your light shows, make it a must read. Also on the menu is a potpourri of helpful business tips and, just for fun, some great shots from the recent Mobile Beat DJ Show and Conference in Cleveland and news of our upcoming 2001 shows in Las Vegas and Chicago. See you there!
-Ral

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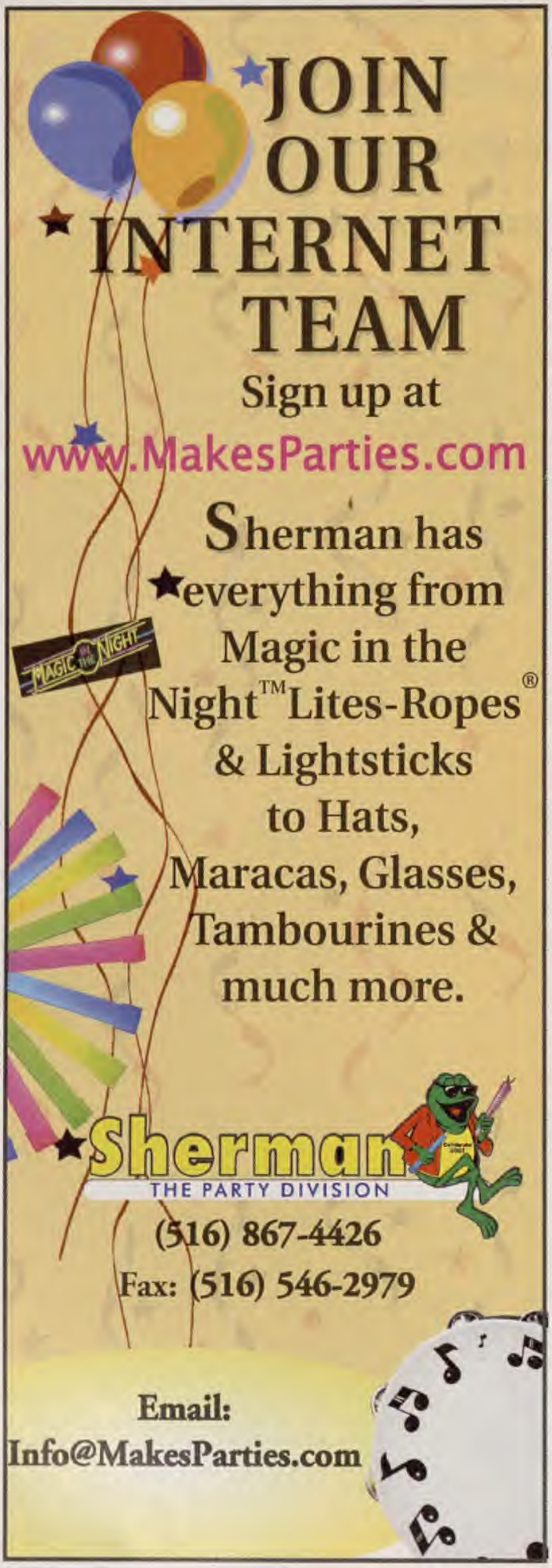

JUICE

By Robert Lindquist

DJNN
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The DJ News Network

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To help you stay up to speed on what's happening in your profession, Mobile Beat.com, in cooperation with Start.ProDJ.com, has launched the DJ News Network (DJNN). Through a unique arrangement combining Mobile Beat's trade sources with the online expertise of Start.ProDJ.Com, The DJ News Network will be able to offer a continuous stream of news and information from within the DJ profession as well as the music industry as a whole daily. Brad Feingold, editor of the DJ News Network, is excited about the possibilities, "This arrangement should be a boon for online mobiles, I'm looking forward to creating a web community backed by Mobile Beat's strong franchise in the DJ profession".

According to Ryan Burger, President of ProDJ.Com.,"Start.ProDJ.Com was created for the purpose of providing news, reviews and information to disc jockeys on a daily basis, and now by working with Mobile Beat even closer we are able to do even more." For more: Check out http://www.mobilebeat.com and http://start.prodj.com!

"C'mon, Baby don't ya wanna go...?

In response to countless requests from show attendees and subscribers, Mobile Beat Magazine has selected Chicago for the 2001/Tenth Anniversary Summer DJ Show and Conference. As this will be the first all-mobile event ever presented in the windy city, the level of anticipation is unlike any previous DJ event. The three-day show will open on June 26 in the trendy Rosemont area. As Show Producer, Mike Buonaccorso, explains, "Rosemont offers us an opportunity to present a show that's easy to get to whether flying or driving. The facilities are excellent... it's perfect for a DJ event. At the same time, its a breeze to get downtown. We are planning at least one event that will give attendees a chance to experience the fun, music and entertainment of downtown Chi-town."

In addition to being a fabulous city, being in Chicago will make the Mobile Beat show a reasonable drive for a huge number of DJs who haven't made it to one of the other Mobile Beat shows. As Buonaccorso elaborates, "Cleveland was a wonderful choice for our inaugural and 2000 shows. Now, our goal is to build on the success of the Cleveland events and expand the market we can reach. There is a wealth of DJ talent in and around Chicago so we feel confident that this will be a landmark event."

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JUICE

By Robert Lindquist

What a sight; strollingthrough the center of Cleveland's busy business district with the bright summer sun shimmering on the CDs worn by nearly everyone on the street! While the locals were taken aback, those wearing the shiny symbols of DJ-dom walked on, unfazed by the stares, all on their way to Mobile Beat's second annual DJ Summer Show and Conference.

This event, by most accounts, was the perfect blending of the ingredients that make for a highly memorable DJ show. There were a great many new faces, and a significant number of returnees from last year. Mark Ferrell headlined the seminar schedule with an updated, regionalized talk focusing on getting the best possible price for your DJ services (Mark's tapes are available through www.djsecrets.com) Mike Ficher kept the crowd on their feet all three days with over nine hours of interactive dance instruction. Dave and Linda Scroggins lead a hands-on sound workshop. Other topics covered in the seminar rooms included karaoke marketing, DJ legal issues, MP3 and other cutting edge formats, Weddings 101 and 201 and much more.

SING, LAUGH, DANCE...PARTY!

Kicking back for a seminar or walking the exhibit hall may be good for business, but DJs live to party and be the party. This year's pre-registration event, presented by Pro-Sing Karaoke, was a blending of karaoke and interactive dance, hosted by DJ/KJ veterans John Murphy and Bob Allen. In addition, Bill Pinkley of the original Drifters drifted in to

Cleveland will not soon forget "Those Crazy DJs"

... and everyone there has a lot to look back on too!

sing "Blueberry Hill" and sign autographs.

Wrapping up the first day of the event was the return of the Mobile Beat DJ All Stars. Presented as a cross between a semi-serious TV variety show and the worst of Saturday Night Live, the DJ All Star Revue gives mobiles an opportunity to show off their presentation skills, talents, and creativity in a "be as crazy as you want" arena. Acts ran the gamut from skits and games to never-before-seen dance moves from Cuba, demonstrated by Quebec's George Thomas.

MC Ken Cosco introduced a card highlighted by a medley of "Soulman"/"Summer Nights," performed in full costume by Chicago's Electric Blue, Mark Klatskin's Corn Ball Toss, and Premier Entertainment's "Dynamics Group Dance." Sound was provided by DJ Magic of Manitowoc, WI.

One of the biggest surprises of the three-day event was the American DJ Customer Appreciation Party. As Scott Davies explained: "American DJ has long been treating our dealers to a big party every year at the LDI (Lighting Dimensions Show). This year we decided to treat our customers to the same type of party, and what better place to do it than at the Mobile Beat Show?" The event was held on a perfect summer evening at Shooters in the Flats Entertainment District. Many came early for the buffet and hung around late into the night. Others started off at the special warm up party sponsored by ProDJ.com and joined the bash on the deck at Shooters just in time for a legendary performance by top Cleveland DJ Sparky B (www.sparkyb.com), followed by Debbie and the Debutantes (DebbieandtheDebutantes.com).

GREAT BUYS

In sharp contrast to the success secrets shared in the seminars and networking sessions, it was no secret that this was the place to be for the best buys on gear. Both days, *from open to close, the exhibit hall was buzzing with* attendees looking to take home as much stuff as their Caravans, Astros and Windstars would hold. Everything from typical system essentials like amps, mixers and mics, to DJ staging, music compilations, karaoke, novelties, tuxedos, *software, and DJ associations were well represented.* Highlights included the introduction of the new "Frontman" DJ booth by R&D Innovations and updated technologies from DJ Power, Visiosonic, Audio Box and Instant Audio.

On the Deck at Shooters for the American DJ Customer Appreciation Party!

What a night! What a party! A perfect summer evening... not a cloud in the sky, a beautiful sunset on the Cuyahoga River, huge tankers carefully navigating the narrow waterway, wild entertainment, dancing and all you could ever possibly care to eat and drink! Attendees packed the deck at Shooters for one of the wildest parties this Cleveland landmark had ever experienced.

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...THOSE CRAZY DJS

MOVIN' ON

It has become a tradition for many Mobile DJs to wrap their summer family vacation plans around their attendance at the Mobile Beat show, and this year was no exception. Mom and pop operators, as well as multi-system owners from throughout a ten state area arrived early for an Indians game or a visit to the Rock Hall while others hung around town for the Cleveland Grand Prix at nearby Burke Lakefront Airport the weekend after the show.

Next year, Mobile Beat's summer event moves to Chicago with a long list of exciting new seminars, parties and events. The summer show will be held June 27-29, 2001. But first, it's back to Vegas for what has become the DJ Paradise in terms of trade events. If you haven't registered yet, do so soon at www.mobilebeat/djshow.com or call 716-385-9920. Also, if you are interested in being part of the DJ All Star Revue at either show, call Jim Johnson at 978-587-6344. The party continues in Vegas...see you there!

This year's pre-registration event, presented by Pro-Sing Karaoke, was a blending of karaoke and interactive dance, hosted by DJ/KJ veterans John Murphy and Bob Allen.

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Direct Price: $349

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- 600 watts program power handling
- 8 ohms impedance
- Weight: 61.6 lbs.

Retail price: $549

Direct Price: $379

Pf-183

- 3-way operation: 18" LF cone speaker, 8" mid cone speaker, 2" titanium-diaphragm compression driver with 1" exit
- 700 watts program power handling
- 8 ohms impedance
- Weight: 91 lbs.

Retail price: $699

Direct Price: $489

Pf-215

- 2-way operation: two 15" woofers and 2" titanium-diaphragm compression driver with 1" exit
- 1000 watts program power handling
- 4 ohms impedance
- Weight: 90.2 lbs

Retail price: $749

Direct Price: $519

Pf-012

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.7 lbs.

Retail price: $499

Direct Price: $349

Pf-015

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

Retail price: $549

Direct Price: $379

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DJ WALDO

E-MAIL YOUR QUESTIONS TO DJWALDO@MOBILEBEAT.COM

Dear Waldo:
I am a loyal fan of your magazine and appreciate the wealth of information you provide. My question concerns mixed tapes. Is it against the law to produce and sell mixed tapes? I constantly have people asking me to make them and I see other DJs who sell them in retail outlets throughout the east and south. -MIXDRS

Dear MIXDRS,
If you are making money off of someone else's property, whether it is mixed tapes, CDs, MDs or MP3s (a song in this case) you must get permission and be willing to pay for the privilege of using those songs. To not do so is a violation of federal copyright law. If a DJ came to one of your parties and taped the show for their own for profit use, how would you feel?

Dear Waldo:
Do y'all think having a toll-free number results in more bookings than if you just have a regular local/toll number? Is it worth spending the extra money (for all the inbound calls) to have a toll-free number if you're a small company serving a one to two hour radius?
Thanks, Steve and Roberta Rothkin

Steve & Roberta,
I think you answered your own question, unless that 1 or 2 hour radius covers another major city. Those who are interested in your service should be willing to spend a buck to talk to you and you can always call them back so it's on your dime. If prospects are just price shopping, they may not call, but that just saves you time. Unless you intend to work steadily in at least a 300 mile range, I don't think it would make you any money.
DJ Waldo

Hey Waldo!!
Boy, do I have a whopper of a problem. I've been DJing at this club for over a year now. Since I worked five days a week I would store my music there and take it home on the days I didn't work. I had given my two week notice at one point and they were scrambling. The problem got worked out and they asked me to stay so I did. Recently, they found this guy to work cheaper than me and fired me. Their plans didn't work out and they again ended up asking me to stay. Last night I heard from a customer that was a friend of the DJ who was going to replace me, that they copied my music. I also have a book I made that lists a ton of songs and which dances go with them. I saw they copied it too, and it was on his desk.

I have at least $3,500.00 worth of music I specifically bought for this Country bar. I'm upset because I consider this

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stealing! I have a call into my lawyer, but I was hoping you could give me some pointers on how to deal with this. Thank you for your time!
Kimberly Fogg
A+ Mobile Music
Portland, OR

Dear Kimberly,
This is exactly what I referred to earlier...If someone copies OUR music we are really mad, and we probably spent only $15-$20 for a CD. What is the price on inventing the song, writing arrangements, hiring musicians and studio time to record the song?

Legally, the owner of the bar cannot copy your music. On the question of the book that you made listing dances to specific songs, that could be tricky. If you did the work of writing the list during working hours at the club, it could be considered property of the club.

I would be looking for a new place to work. This club doesn't seem to value you very much. I suggest that every night you take home what you consider critical to your performance as a DJ.
DJ Waldo

Dear Waldo:
I am getting ready to break into the Mobile DJ biz, and was wondering if you may know of a source to find pre-printed contracts for Mobile DJs? And what type of information would be in a good promo pack for my clients and how should it be laid out for them?
Thank you,
Nicholas

Dear Nicholas,
You are very smart to begin thinking about contracts before getting started in the mobile DJ industry. It truly is a business and you are dealing directly with the public. It is best to have both your responsibilities and that of your client in writing. Attorney Robert Bell had a seminar on disc jockey contracts at the Mobile Beat 2000 Show in Las Vegas. An audiotape version of this seminar can be obtained by calling (800) 566-5575. Mr Bell also had sample contracts for sale at the show. You can contact him through *Mobile Beat*.

As to a promo package...always think in terms of what the customer wants to know. Telling them you have big speakers and a million CDs, in itself, means nothing to the customer. Those are just features. Remember to tell them WHY it's important to them. Those are the benefits. Don't forget to mention the little things: tux, back up equipment, announcing, song lists and anything else that the customer may not know you will do.
DJ Waldo

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Time to Take a Stand

it's HOT

Quik-Lok has introduced two new Deluxe Pneumatic Tripod Speaker/Lighting Stands, the SP-189 and SP-190, along with the SP-180 Deluxe Pneumatic Tripod Speaker Stand. These stands feature an air-cushion design that will securely support and safely lower speakers or lighting rigs. The first two can handle up to 125 pounds, while the SP-180 does 150 pounds. The Pneumatic Air Cushion feature prevents sudden drops that can damage your speakers, lights or your body. The SP-190 is the heaviest of the bunch, weighing in at only 10.2 pounds. The SP-189 and SP-190 each have a high-impact, fibercore polycarbonate height adjustment collar with a solid polycarbonate tightening block. The stands feature chain-secured steel safety pins with snap-lock holders, to prevent the user from accidentally releasing and dropping the speaker.

MSRPs: SP-190 - $159.95 (black); SP-189 - $129.95 (silver), $139.95 (black); SP-180 - $109.95 (silver), $119.95 (black)

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it's HOT

We Could Use Your Input

When the time comes to add extra inputs to your rig, the new RM6 single-space mixer from Numark is ready to help you out. It features 6 line inputs, balanced mic inputs on front and rear panels, and dual zone outputs with gain, pan, EQ, and stereo/mono adjustment.

Mic 1 is equipped with auto-ducking, sensitivity adjustment, EQ and gain control. All inputs are dual-zone assignable and both zones have unbalanced and balanced outputs with master gain reduction. A headphone output with volume control and latching RJ11 power connector with ground lift round out this unit's complement of useful features. Go ahead, add your input! MSRP: $380

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Add some boom to your room with the T2840 dual 18" subwoofer system, newly released by Professional Audio Systems (PAS) as part of its T Series. This tower of power is rated at 1,200W RMS, with a frequency response of 32 to 300 Hz, at 4 ohms. The cabinet is of 3/4" multi-ply construction, covered with charcoal gray carpet and includes wheels. It measures 45" x 22.5" x 26.25". The T2840 features dual/parallel NL4 input connectors. MSRP: $1,195

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Looking for a little laser lunacy? California Pacific Lab has just the items for your tool kit of fun: the Laser Launch (CP-TI-168-9), Laser Show (CP-TI-168-6) and Mobile Laser (CP-TI-168-8). The first generates 15 patterns in auto, manual or sound–activated modes and includes a mounting bracket. It measures only 3" x 2.5" x 5". The second gives you 60 patterns and speed control, along with manual and automatic modes, while measuring only 6" x 3" x 2". The third also features 60 ultra-bright patterns packed into a 5" x 3" x 2" casing. All run on AAA batteries or with optional 9V adapters. These pint-sized pattern generators are sure to add an extra punch to your light show. MSRPs: Laser Launch - $59; Laser Show - $49; Mobile Laser - $49

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Triple Power Play

The new SRM1530 active speaker from Mackie is a 3-way, tri-amped system, designed for high definition and extreme output levels. It includes an RCF 15-inch woofer with inside/outside high temperature coil technology, a high-output, horn-loaded 6" midrange speaker, and a 1" exit compression driver. The SRM1530 is powered by an integrated 3-channel amplifier module that generates 500W of total power. It features active time correction and phase alignment, electronic equalization, and protection circuitry. It also includes a single line level control. The SRM1530's trapezoidal cabinet is constructed from high-impact resistant composite resin and multi-ply laminated wood. The speaker has large-grip side handles as well as top and bottom handles for mobility. Frequency response is 55 Hz to 18 kHz with maximum SPL @ 1 meter at125 dB. It measures 42" x 19" x 18" and weighs 98 lbs. MSRP: $1,199.00

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Cleaner Sound The PowerWave supply charges the rails 230,000 times per second—a vast improvement over 100–120 times per second in conventional supplies. This high recharge rate minimizes AC ripple that can degrade sonic quality.

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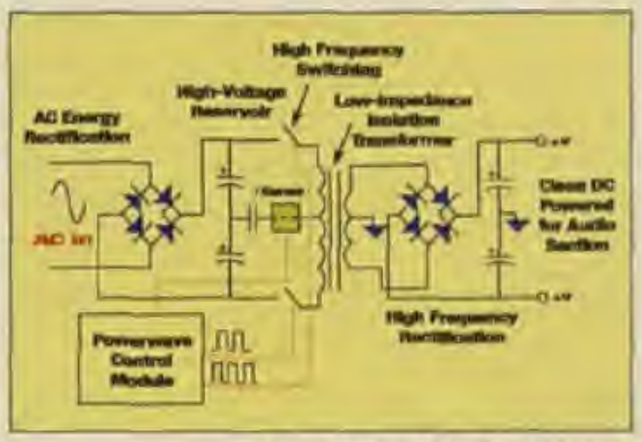

PowerWave Block Diagram

1. *High-voltage Primary Energy Reservoir*
2. *PowerWave Control Circuit*
3. *High-current IGBT Switches*
4. *Low-impedance PowerWave Transformer*
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Winning By a Neck

Now you can comfortably adjust your wireless mic to pick up every important word you speak, thanks to Azden Corporation's two new designs. The HS-12 is a headworn uni-directional model, with an electret condenser element on a thin gooseneck for precise placement. A combination of over-the-ear design and an elastic tensioner make it easy to wear, no matter how big your head is. Or get your neck into the act with the CM-20 omni-directional collar microphone. Its long, covered, flexible gooseneck adjusts to your neck, whether your equipped with a herculean or pencil-type model. Each model is rated at 30Hz – 18kHz frequency response, with -48dB sensitivity at 1 kHz. Both are available with either 3.5 mm or 4-pin locking connectors to hook up to your transmitter. MSRPs: HS-12 - $80 (3.5 mm) / $100 (4-pin); CM-20 - $85 (3.5 mm) / $105 (4-pin)

Azden Corporation
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Increasing the Level of Elimination

Electro-Voice's Eliminator family of speakers has undergone an upgrade that will undoubtedly keep it on the list of in-demand road-worthy speakers. A case in point is the basic Eliminator 2-way speaker which has a new and improved flat wire voice coil and increased power handling to 350W. The 15" low-frequency and constant-directivity, high-frequency system incorporates Ring Mode Decoupling (RMD™) to help clarify your sound. The system delivers an on-axis frequency response of 50 Hz - 20 kHz (±3 dB). A newly developed handle concept makes it easier to carry. The cabinet is made of E-V's RoadWood™ which boasts half the weight and twice the strength of particle board, helping the speaker weigh in at only 66 pounds. MSRP: $599

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Unity dawns on the universe of special effects lighting

The Truth About DMX!

By Dan Walsh and Jeff Johnson

UNITED WE STAND...

In a perfect world, people of every nation would be able to communicate with each other clearly, while still maintaining their individual identities within the global village. Although this lofty ideal seems a utopian dream at best, humans with common interests are always coming up with new ways to communicate. Often the goal is to create technologies that will work together smoothly, no matter where in the world they were made.

In the world of effects lighting, DMX512, or just DMX for short, constitutes the first major step forward in the effort to get lighting fixtures from different manufacturers to really work together. Developed under the auspices of the United States Institute for Theatre Technology (USITT), it is a "digital data transmission standard," originally applying only to dimmers and controllers. Since 1986, when it was first released, the DMX512 protocol has been applied to most other kinds of lighting effects and foggers/hazers as well.

Chauvet Mensa

MBT IH6001GL

What DMX does is make it possible for devices from different light makers to talk to each other. As anyone who has put together a show involving multiple makes of fixtures knows, getting them to all work together can be a real nightmare. DMX512 promises to eliminate this nightmare forever. For example, take an American DJ Startec and a Martin 812. Normally, these units would not even look at each other. Add an XLR cable and DMX controller and they become team players.

...ALMOST

DMX has not yet achieved the goal of being a universal language of lighting, but most of the major manufacturers support it. The problems that remain are the result of companies implementing the DMX protocol in slightly different ways. For instance, some fixtures use XLR cables with different signal configurations, requiring you to use that company's cable to make them work. Also, some cables may carry electrical current along with the digital info–something you definitely need to be aware of before hooking up unsuspecting units.

The key to success with DMX is to read your manuals thoroughly and be aware of the unique features of each piece of equipment you have.

CHANNEL SURFING

How does DMX get all those devices to start

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• Key Control/Key Adjust
Source Code M1000

talking to each other? This is where the "512" in DMX512 comes in. There are 512 channels available for use in a DMX chain or "universe." Each DMX fixture has a small board with numbers and dip switches, which set the unit's internal computer to a certain point on the DMX chain. At first this may seem like a lot of lights, but hold on a second. Every lighting fixture takes up a certain number of these channels for each of its functions, for example, one for color selection, one for X-Y mirror movement, one for strobing speed, and so on. It all depends on how many features that fixture has to offer. In other words, the more goodies, the more channels that get eaten up. You have to add up the number of channels used by each DMX device being in use to determine how many will fit in your universe. Fortunately for large, complex applications, controllers are available that will control multiple universes. (How's that for an ego trip?)

GET WITH THE PROGRAM

All this is starting to sound complicated, you say. Well, it is

American DJ Takes it a Stage Further

While targeted at the theater/school/church lighting market, the new Stage Desk 16, Light Station and Stage Setter 8 controllers from American DJ can also make a mobile's DMX lighting endeavors easier. Along with the usual dimming/fading capabilities, all three units are user-programmable and come with pre-loaded programs for instant gratification. The Stage Desk 16 and Stage Setter 8 also have output control for fog machines. If you're looking for a 16-channel console with DMX control, the Stage Desk 16 fits the bill. It lets you create 16 of your own programs and has 8 already built in. Along with fade and speed control, it has sound activation via an internal mic or line-in. MIDI capabilities, an LCD display, dark and blackout buttons, and a tap-sync button round out its controls. MSRP is $419.95.

The Light Station is a 16-channel DMX board with 30 user programs and 30 built in. This unit has two groups of 8 channels for use in multi-area applications; for example in a club with separate dance floor and stage set-ups. MSRP for this controller is $359.95.

Designed for 8 or 16 channel operation, the Stage Setter 8 offers a number of flexible configurations: 2 by 8, 8 by 8, or 1 by 16 as well as 8 or 16 individual channels. It gives you access to 8 user programs of 99 steps each and also 4 internal programs. This is the most economical of these new controllers, with an MSRP of $299.95.

For more info on these lighting controllers contact: American DJ • 4295 Charter Street • Los Angeles, CA 90058 • 800-322-6337 • Fax: 213-582-2610 • www.americandj.com

and it isn't. Most current DMX controllers come with "fixture libraries," which are pre-loaded descriptions of the channels and functions for a variety of lighting and other effects. As indicated above, the more effects you want to control, the more you will need to immerse yourself in the complexities of DMX programming.

With this in mind, a number of DJ-oriented lighting manufacturers have been busy coming up with time- and sanity-saving technologies to give Mobile DJs access to the beauty of DMX512 automation. New controllers like the Stage Desk 16, Light Station and Stage Setter 8 from American DJ are making it easier and more affordable for DJs to create exciting visual events. (See sidebar.) These units let you either exercise your programming skills or simply sit back and let their internal programs or sound activation do the work.

If you're more comfortable with your laptop booted up, Chauvet has recently debuted a suite of user-friendly interfaces for putting together DMX-controlled shows, called ShowXpress. Included are applications called Fixture Builder, Scene Builder

Point and Click Control from Chauvet

ShowXpress is an easy-to-use computer-based DMX controller recently released by well-known lighting hardware manufacturer, Chauvet. It gives you two packages to choose from: 256 channels or 512 channels. To keep your system current, free updates are supplied via the Internet.

The ShowXpress system includes three applications that build on each other. First is *Fixture Builder*, which gives you access to a pre-loaded library of fixtures to get your lighting design started. You can also use it to create your own fixture configurations using number icons and DMX level controls. For the next step, use *Scene Builder* to assemble an unlimited amount of scenes with 60 steps each. Multiple lights can be programmed simultaneously. Curves, circles, specific colors, gobos and more are available at a click of your mouse. *Show Builder* helps you place your scenes together to produce quick shows or store a scene in a quick access area to run on the fly. Shows can run on their own or be synchronized digitally.

Go to www.chauvetlighting.com to download a demo version of ShowXpress. Contact Chauvet at 3000 N. 29th Court • Hollywood, FL 33020 • 800-762-1084 • Fax: 800-544-4898

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American DJ DMX Operator

and Show Builder. (See sidebar.) These software packages also make use of the Internet by allowing downloads of updates and even providing demos before you actually buy. In the near future, programming a light show will be almost as easy as surfing the Web.

GET UP AND RUNNING

As much as DMX can simplify light show production, time and effort are still required to get it really working for you. There's always some programming and setting of dip switches to take up your time before a gig, not to mention connecting XLR cables and running power. If any part of the DMX chain is not set correctly, the potential is there for one or all of your fixtures to malfunction. For a successful DMX-controlled show, you need to be completely organized beforehand and have enough time on-site to set up and trouble-shoot your lighting rig. For a truly professional DMX presentation, a dedicated lighting technician may be the best solution.

Jeff's Quick Tech Tips:

- Use special shielded DMX cable.
- Opt for the shortest cable runs.
- Don't forget a line-end plug with a 100Ω resistor between pins 2 and 3 at the DMX output of the last fixture. This stops the DMX signal and helps reduce feedback errors.
- Never use a Y-link to split up the DMX line without a multi-way booster. A line booster refreshes the signal in large DMX chains.

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

By David Kreiner

The Best Dance Music In The World

There's a brand new party in town. It's called *House Party USA* and it airs weekly, Friday nights, on WGN (Chicago) at midnight C.S.T. (check for your local times). It is brought to you by Greg D'Angelo (creator of the Show Enhancer) and Leon Quenneville DBA I.Q. Company.

House Party U.S.A. is a national television program designed to promote the hottest dance clubs in the U.S. and to celebrate the best dance music in the world. They distinguish themselves from the competition through a "real people" philosophy. Instead of a studio sound stage, *House Party* visits actual night clubs across the country. Instead of an actor, our host brings 13 years of night club DJ and MC experience to the camera.

Leon Quenneville approached Greggy D. about doing a TV show when Greg was the house DJ at Cajun House in Scottsdale AZ, in June of '99. They developed a local UPN Network show in Phoenix for 11 months before moving the show nationwide with WGN Chicago on Friday nights for the past 12 weeks. They received over 500,000 viewers nationwide and more than 10,000 website hits in its first week on the air with no formal advertising.

I had an opportunity to interview Greggy D in between his hectic shooting and production schedule.

DK. Do you think House Party USA is influencing club and mobile DJs as well as the regular viewing audience?

GD: Yes. We currently play house, trance, pop, and hip hop that will expose DJs to music they might not hear on their local radio stations. Most of the programming is recognizable, but is peppered with club based music. We have seen HPUSA influence several local radio stations with the stations adding new songs to their weekly playlist after watching our show.

DK: Is there any type of equipment that is more useful for you to use for your broadcast or club work?

GD: I use two Pioneer CDJ 100s and Technics 1200 turntables with a Pioneer 500 mixer. There is no specific type of equipment I need for the broadcast or taping.

DK: How do you get all the different clubs nationwide synchronized?

GD: I play for a live audience once a week at Sanctuary in Scottsdale, AZ. We then make CDs of the live show for our affiliate clubs to play at their various national locations. The DJ at that club plays the program and has a local team of cameramen shoot the footage. That way, all the dancers filmed are on beat at each club around the country.

DK: How long have you been a DJ?

GD: 10 years. Mostly club work. I always wanted to be interacting with the club audience. I didn't want to be one of those DJs up in the balcony, detached from the dance floor. You could put a tape recording on and no one would know the difference. When you're on or near the dance floor, you are part of the party.

DK: Where did you start?

GD: I'm an L.A., California native. I started with Casey Kasem's American Top 40, who was replaced later by Shadoe Stevens doing production work. I was also an intern at KIIS FM in Los Angeles. At that time, I was hoping to be an on air jock. I was doing club work at the same time at Vertigo a nightclub in downtown LA in 1988. I moved to Phoenix in 1996 and continued doing club work, radio production, and commercials. I created the Show Enhancer CD and now *House Party USA.*

DK: Where do you see the show in six months to a year?

GD: The show will keep evolving. It's just about people dancing right now and club culture, but we want to add some more nationwide sponsors; have new dance acts make appearances; and hopefully get with a larger network. I want to include interviews with top national remixers and DJs such as Armand Van Helden, Jr Vasquez, Richard Humpty Vission, Bad Boy Bill etc. We want to become the leading platform for dance music exposure.

DK: Who chooses the music on the show?

GD: Each week the songs are chosen by me. My basis for selection is to use a lot of different musical styles, not just all house, or all hip hop. Just because the show is called "House Party USA", doesn't mean it's all house music. It's a celebration of dance music in general and the nightclub scene specifically. I then have to have every song timed out for Leon's vocal segments, interviews, commercial time, etc , and fit in our one hour time slot. We average around 16 songs per show. Our playlist is available at www.housepartyusa.com.

DK: What sets your show apart from the competition?

GD: There are no paid dancers on the show. These are real people, in real nightclubs from all over the country. This is not like Dick Clark or MTV in a controlled TV studio environment. Any club can contact us about being an affiliate club. We offer a 70 mile radius away from any other affiliate club. It is market exclusive. Go to our website to see how to get your nightclub on TV.

David Kreiner is the owner of The Source DJ Music Supply, the nation's largest supplier of CDs and remixes. For a free catalog call toll free 800-775-3472.

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DJ Greggy

Vynyl Spins Sounds with QSC Power

Is it possible for a mid-sized nightclub to attract top-selling recording artists, such as Britney Spears and Ice-T? Sure it is, if you live in Hollywood, California.

In the heart of Hollywood, there is a new lounge-style nightclub called Vynyl which is accomplishing such a task. Vynyl's systems designer, Billy Thornton, wanted to create a sound system that would last a long time, take a good amount of abuse and produce an enormous power capacity that could accommodate such well-known artists as Britney Spears and Ice-T. Thornton fulfilled this wish by choosing a tri-amped EAW loudspeaker system that is fed by nearly two dozen QSC PLX series amplifiers. The system consists of PLX 3002s and PLX 2402 amplifiers that drive a pair of EAW KF650e clusters flown on each side of the stage. In addition there are four McCauley dual 18" subwoofers, fed by QSC 3402s, that are laid horizontally in isolated concrete bunkers built into the stage. PLXs are also used to drive the monitor system, which can accommodate 10 on-stage mixes.

Currently, Vynyl books live performances by well-known artists and local bands three to four nights a week, along with various DJ-driven club nights, corporate events and private parties. Vynyl is located at 1650 Shrader Blvd., in Los Angeles. If you wish to find out more information on Vynyl, you can visit them on the web at http://www.vynyl.com.

Contact QSC Audio Products, Inc., at 1675 MacArthur Blvd., Costa Mesa, CA 92626, phone: (800) 854-4079 or (714) 754-6175, fax: (714) 754-6174, e-mail: info@qscaudio.com. or the web at http://www.qscaudio.com.

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SCOOP

BY JAMMIN' JIM

DAS Good... (The Sequel)

Joyfully, the current corporate trend is to find new ways to combine materials and electronics that yield more versatile, simpler and lighter sound systems. The latest player to step up to the plate is D.A.S. Offering a complete line of professional speaker systems, including some of the largest stadium installations, D.A.S. has been called the J.B.L. of Europe. This time up, D.A.S. presents the DS-12A powered speaker system. Models offered in this series are the DS-15A and the DS-12A (15" and 12" drivers respectively). We were *shipped the DS-12A model.*

When you think out of the box... you get a better box!

Extricating the speakers from the box reveals a good-looking lightweight polypropylene cabinet (45lbs.). The cabinets are small (23"x 16"x 12") which makes them easy to handle and transport. Good handles are provided and they fit atop your standard tripods. They can also be flown with the optional fly kit (propellers and wings?).

Each speaker contains its own amplifier and a functional mixer, which I find instantly appealing. The cabinet is loaded with the 12" woofer and high frequency driver. The 200 watt internal power is delivered via DMAT™ (discrete monolithic amplifier technology) which is a patented way to get more power with less distortion than conventional amplifiers. This technology claims to hold at bay many electronic gremlins such as short circuits, thermal runaway and the dreaded instantaneous temperature peaks. What I want to know is... in the real world, will this electronic magic keep my speakers from melting down?

The chore of crossing over the speakers is accomplished using an industry standard 24/dB Linkwitz-Riley filter slope. The power is divided up, 150 watts low-frequency, 50 watts high-frequency. This may seem like not a lot of power, but with the efficiency gained in an active system, less power will give you much more sound.

MIXER?

D.A.S. thoughtfully provides a simple but versatile mixer in the recessed panel on the rear of each cabinet. There are male and

female detachable AC power cables, which facilitate daisy-chaining multiple speakers, and an easy-to-get-at fuse. Signal input is accomplished with either a balanced quarter-inch or XLR input. Level is simply controlled by master level and independent mic and line controls. Other features include a line output to send signal to another speaker or even an amplifier to drive a sub woofer. A great feature is the insert jack. This allows you to put in line a graphic equalizer, effects unit, or any other electronic gizmo you have laying around the garage.

TORTURE TIME

Before we subject the speakers to the usual Jammin' Jim torture test I want to point out some of the benefits of this type of powered speaker system. A few times a year, a client will ask, at the last-minute, if I can provide music for a wedding ceremony, which is at a different location than the reception. In olden days I either had to drag my whole system, or bring additional gear just so her niece could be heard (over the snores of the congregation) as she belted out her own unique rendition of "Wind Beneath My Wings." With the DS-12A you can bring one speaker, a microphone and a portable CD player to do the job, and since your services are a'la carte you can upcharge. In addition, powered speakers offer you an extra level of protection; if one fails you have a backup. You also have less equipment to cart around.

TURBINES TO SPEED? CHECK, BATMAN

Connecting to the system and adjusting the levels was a breeze. The first test is the vocal test with my Shure SM58, while I'm standing about 25 feet in front of the speakers. I brought up the level and was impressed by the speaker's natural tone and *ability to deliver speech with great clarity,* presence and detail. I was able to get a great deal of volume out of the small speakers before any indication of distortion.

Next, the music test. First, a pop ballad. The female vocal was smooth in the critical upper midrange and the high-end was clear and pleasing, without being harsh. When I spun some bass heavy tracks I was impressed with the amount of low end these 12 inch speakers could put out, although I would advise augmenting with a sub woofer or upgrading to the 15" version for heavy bass.

The speakers were thoroughly abused on one of my karaoke jobs, where many "singers" were testing the extreme dynamics and ability of the speakers not to self-destruct. They passed with flying colors. Another night saw three hours of continuous dance music at very high sound pressure levels (rated @125 dB, "blow your hearing" loud). They performed flawlessly and only became moderately hot. The speakers produce music accurately and seemed to play much louder than what you'd expect from the 200 watt amplifier, but that's the magic of active electronics. Overall the components seem to be very well matched and electronics do a superb job of optimizing efficiency and protecting critical components. I, Ebert and that new guy who replaced Siskel give it three thumbs up.

The DS-12A lists at $599. I am starting to see many more powered speakers on the market and this is a good example of how to incorporate all of the technologies. For more information or dealer location go to www.dasaudio.com.

Drop Jammim' Jim a question or comment at Jamssound@aol.com

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PICTURE *Perfect*

BY JAMMIN' JIM

With all the great choices in CD players, manufacturers are "one-upping" each other with innovations and features to win your business. Some stay with established designs and configurations while others cut new paths. The latest example of a design that departs from the trodden grass is Tascam's technology laden CD-302.

TAKE CONTROL

The first thing you notice about this premium product is the oversized control panel, which is double the size of a typical 19" rack mount player. Since this is your music mix control point it stands to reason it should take up a little more real-estate.

Applying the AC brings to life the large well-organized display. Information includes the usual: track, track time, song length bar graph, tempo and key settings. The unit features a red lit BPM counter display. Many of the other frequently used buttons, such as scratch, brake, loop and sample are backlit depending on status. I especially appreciated the oversized backlit play/pause and cue button. All are easy to read and have a quality feel.

TASCAM'S CD-302 GIVES YOU A GREAT ELECTRONIC PALETTE WITH WHICH TO PAINT YOUR DIGITAL PICTURE.

The 100mm tempo/key adjustment fader is silky smooth and makes quick work of fine-tuning your program. All other buttons are thoughtfully laid out. Access to the banks that hold a thousand memory points per unit are just a few clicks away. The accurate shuttle wheel rapidly facilitates the selecting of tracks, cue points, editing other features and the digital DJ's dream of a very believable analog scratch effect.

BACK TO THE BASICS

All of the best features don't mean a thing, unless we have excellent fundamental operation and solid construction. This is where the Tascam CD-302 really shines... the whole unit is made of heavy gauge steel. The transports are quick and smooth and all other basic CD player operations engaged instantaneously.

With the first track rolling, it was time to test the unit's ten-second anti-skip system. First the bump test: no problem. Then the drum on the table volley. Still smooth sailing. Next, my favorite, the pick it up and shake-the-snot-out-of-it test, and guess what? It never skipped. So cool! Now let's try the low level nuclear explosion. What's this? If I break it I buy it? Never mind.

TIPS AND TRICKS

This unit does a great job of bridging the gap between digital and analog players. With old school "Bust a Move" in bay 1, I was quickly sampling and creating loops from various parts of the track. Once you have a loop or sample you like, you can save it, reverse it, change key, tempo or instantly lose it and do it again.

The brake option mimics the sound of a turntable slowing down as you change up for your next track. You can easily get carried away with the shuttle wheels' scratch feature, which works better than any I've ever used. The BPM counter is quick, accurate and has a handy tap button to enter tempos. The 100mm tempo/key faders are fast, precise and allow you to change tempo without affecting the key.

ENDORSED BY BOB HOPE?

The memory section is easy to use and will store information, like cue points, that you would frequently have need of. This is so cool. It will remember all of the cue points of the same songs you always play. It will also remember virtually every digital feature from samples, tempos, to voice reduction and even on/off functions. Customizing the unit to your preferences takes just a little time and should easily upgrade the sound of your show as well as increase your fun factor.

The CD-302 feels rock solid and is a pleasure to operate, and it will instill confidence if you want to become a more proficient mixer. If you are a Mobile who wants a more club-like sound you will certainly find this a very useful tool. The Tascam 302 lists for $1,375 and has a 90 day labor/one year parts warranty. For more information visit www.tascam.com

Questions, comments or stock picks: email Jammin' Jim @ jamsound@aol.com

A.D.J.A.

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Showing Up in Style!

From pick-up to PT Cruiser- You have more ways than ever to move your music show!

BY TONY BARTHEL

Traditionally, our annual Truck, Trailer and Van Issue has focused on minivans, full-size vans and pickups. Simply put, for mobile DJs looking for vehicles that hold the necessary gear to get the job done, they have been the best choices. Now, things have changed. The vehicular options available to DJs has widened considerably for two reasons; there are many more vehicles to choose from and DJ gear is getting smaller.

While a full-size pick-up truck with camper shell has always been the best means of getting gear to the show for my company, we now have systems specifically designed to fit into a Nissan Sentra. While there's no earth-shaking bass with these systems, they do quite well for most gigs. But what if you need something bigger than a Sentra to get to the show? For this report, we have evaluated many interesting new hybrid vehicles to see if they'll cut the mustard, so to speak.

We also took the two new giant sport-utility vehicles out to see what they're like. Lastly, we even put a PT Cruiser through its paces to see if it would work as a DJ gig rig. To test the vehicles, we used an Odyssey (MODEL) case with Odyssey (MODEL) amplifier rack. Two main speakers – JBL Eons were used with two matched Eon subwoofers. Finally, the whole load rode on a Multicart with a tool box full of wires, connectors and other stuff.

Sport Utility Pickups

Nissan Frontier Crew Cab

Ten years ago there were just a few players in the Sport-Utility Vehicle (SUV) segment. Some, like Land Rover, were specialists; others, like the Ford Explorer, were based on existing pickup chassis. One thing was certain, all these vehicles were like tall station wagons with four-wheel drive.

Today, some of that has changed. The SUV segment is the segment of the market that everybody wants to get into. Now that all the major players have entered, diversification is beginning to show itself. Some newer derivations include the Subaru Outback, Toyota RAV4 and Honda CRV. The lines between the pickup market and the SUV market are beginning to blur.

Nissan fired the first shot into this blurred arena with their new Frontier Crew Cab pickup model. While this vehicle is new to the United States, it's a familiar sight all over the world including Mexico.

Nissan's Crew Cab pickup offers more interior space than their extended-cab pickup, but has less bed space. For some, this is going to be an ideal combination. But the four-door Nissan pickup might not be an ideal substitute for a traditional SUV such as the Nissan XTerra which is based on the Frontier. By comparison to the XTerra, the Frontier Crew Cab has a

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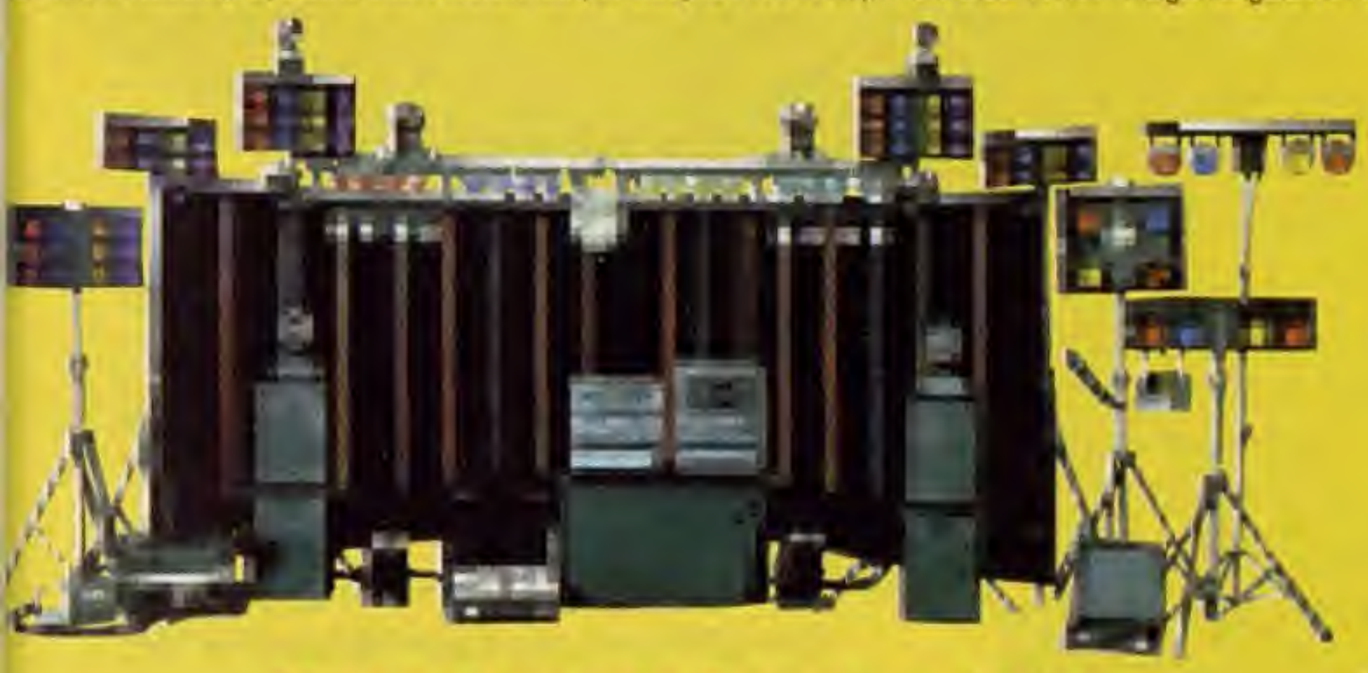

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Inside view

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CSL Custom Cases

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CSL Martin 812 holds two - foam lined...$119
MirrorBall Case System with 12" Ball, 2 Pinspots Motor Arm, and Extensions...$249

substitute for a traditional SUV such as the Nissan XTerra which is based on the Frontier. By comparison to the XTerra, the Frontier Crew Cab has a seemingly smaller rear seat and also has a ride that feels much firmer. The Frontier Crew Cab is still a pickup truck and doesn't seem quite as passenger-car-like as the XTerra, even though they're based on the same pieces.

The bed is also short – very short. With a pickup shell on the back, the Frontier might work as a DJ gig rig, but one would have to have *small* gear. There's not much more room in this than in the Sentra and we had to leave the subwoofers home. The two mains took up the rear seat, with the cases, toolbox and cart in the bed. The cart had to sit on top of the cases tied-down with straps. A shell might make this load difficult to carry.

New Dimensions In SUVs

New for the year 2001, the Ford Explorer SporTrac offers the convenience of a short pickup box with the interior seating of an Explorer. Not bad, but can it suit a DJ's needs? Nope, unless you've got smaller gear.

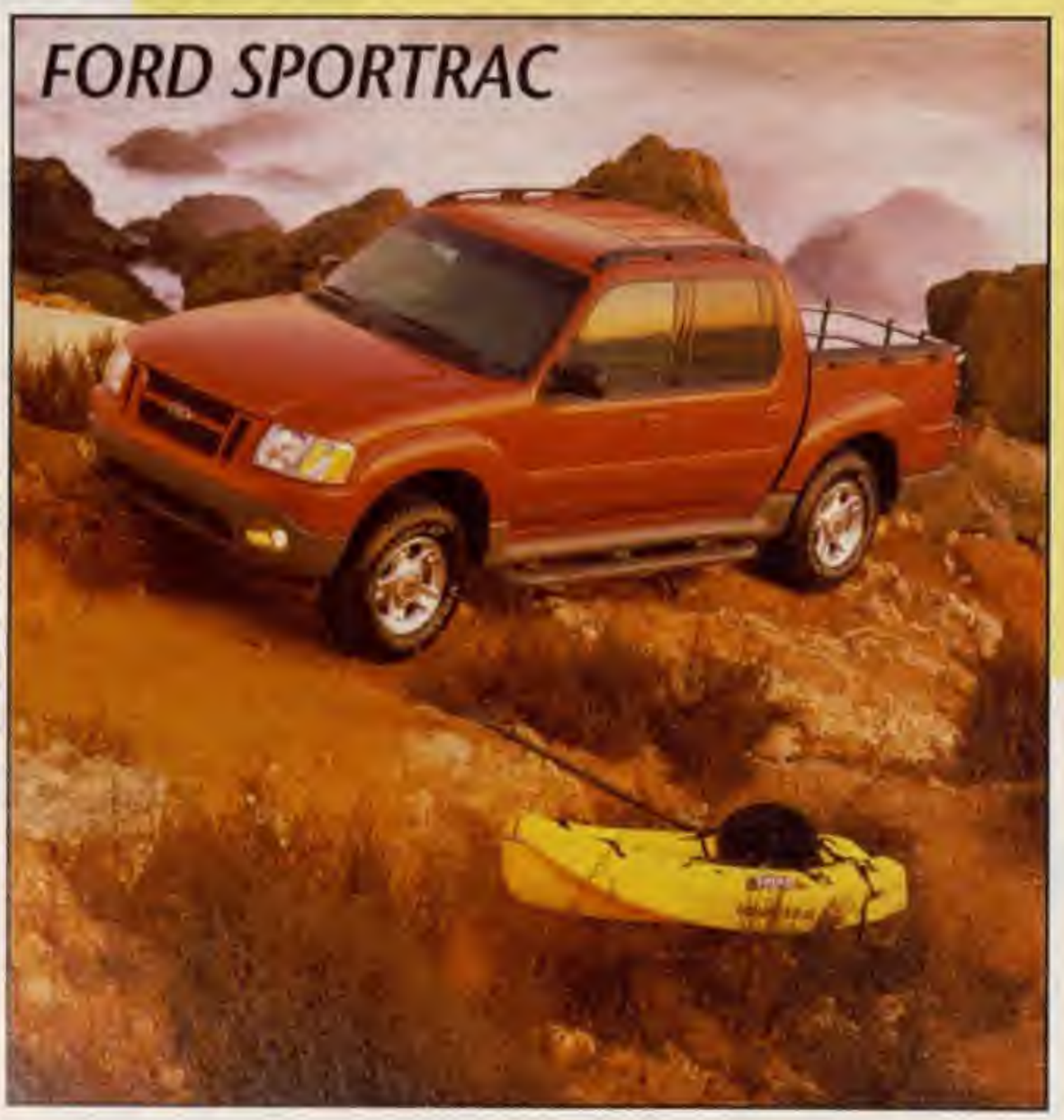
Unlike the four-door Dodge Dakota, the rear doors of the Explorer SportTrac don't open wide enough to get Odyssey cases into the rear seat, meaning that the whole bed is consumed by the cases. Two speakers fit inside, but forget the subs, toolbox and cart unless you want to lash them to the roof.

You could use a "cage" type bed extender that comes out over the tailgate and allows the bed to handle 4' x 8' sheets of plywood, but you'd have to lift the cargo over the cage.

Lastly, the rear seat in the SporTrac can be folded down to provide a small cargo area in the cab of the vehicle. While not as useful as the rear-seat cargo area in the Dodge Dakota where the bottom cushion folds up, it still is a bit of extra space that can come in handy.

On the positive side, the Explorer SporTrac is an Explorer at heart. Ford has found a tremendous amount of success with the Explorer and this version shows why. Equipped as it was with the 205 horsepower 4.0 liter overhead-cam V6 and five-speed automatic transmission, the SporTrac offers competent performance and wasn't a real pig at the filling station.

Seat comfort in the tested SporTrac was outstanding, with armrests, the steering wheel and pedals placed perfectly for this driver. The interior of the Explorer and SporTrac are part of the reason this vehicle continues to stay at the top of the sales charts. On the downside, the radio controls were a bit far from the driver in this vehicle. Also, the SporTrac's white gauges with black numbers won't appeal to everyone, but that's what makes this vehicle unique.



Several new features really stood out in the SporTrac. The rear window on the cab can be opened with a round button on the dash. Twist the button, and the window opens or closes completely. Press the button and the window opens slightly for ventilation. Don't worry, parents, there's an anti-pinch sensor in the mechanism.

The center console features a removable bag that has little compartments for pens, organizers and the like and a larger compartment that could hold sodas or lunch.

While the SporTrac is based on the Explorer, it is 14.25 inches longer and features a stiffer frame for added comfort and handling. Ford engineers also worked to reduce unwanted road and engine vibration from reaching occupants. This was achieved by using urethane body mounts – another Ford first on an SUV – rather than the typical solid rubber ones.

SuperCrew Cuts A New Style

Ford is the first in the full-size market to offer a vehicle of this type, but won't be the last. The new F150 Super Crew features a shorter pickup box and a cab that features four full-sized doors and a real back seat. Does a vehicle like this make sense? Absolutely.

The Inside of the F150 is as comfortable as a passenger car. In fact, many passenger cars would do well to offer the features and interior space of this vehicle. From the driver's standpoint, there is a well-designed instrument panel with all the controls placed where they should be. One of the most notable features of the driver's environment is the ability to adjust the brake and accelerator pedals.

Someone at Ford must see some value in rear doors that don't open very wide because the standard Odyssey cases wouldn't fit into the back of the F150 SuperCrew either. The SuperCrew also features a seat where the back folds down, so lifting items into the vehicle is a challenge if they're heavy. No worries though. All four speakers fit back there and the console fit in the bed as did all the other gear, so the F150 SuperCrew handled the goods.

A flip-over "cage" that extends the bed to the edge of the folded-down tailgate is available. This "cage" can also be used to keep smaller items from flying around in the bed when it's in the concealed position.

One of the innovations of this vehicle are adjustable pedals. Many drivers, particularly those of smaller stature, tend to sit too close to the steering wheel. In the event of a collision, the air bag can actually cause injury by exploding with great force in the face of a driver sitting too close to the wheel. By being able to

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adjust the pedals, this can resolve that issue. Without a doubt, every vehicle should have adjustable pedals or a distance-adjustable steering column.

Both front and back seat areas have plenty of room; even for large adults. The doors are larger than those in many mid-size sedans and the commanding view that a taller vehicle affords is a pleasure.

There's Plenty Of Room In Dakota Country

It didn't take long for the boys at Dodge to look at Nissan's offering and fire back with a bigger round. And that bigger round wins this war hands-down.

Dodge lent Mobile Beat a Dakota Club Cab pickup with a camper shell on the back making this the ideal test vehicle as a DJ gig rig. Simply put, it was perfect. The rear seat in the Dakota flips up so one could put both Odyssey cases back there, protecting expensive gear and music from passers-by. The bed was able to swallow-up the four speakers, tool box and cart. There was even room for some lighting. Not bad.

The Dakota also sets a new standard in ride quality – it is one of the best riding vehicles available today and that includes passenger cars.

Equipped with the large 5.9 liter V8 and four-speed automatic transmission, the Dakota offered good acceleration from the smooth old-tech V8 but didn't return very good fuel economy. Fortunately, there is a brand new smaller V8 available which should offer better fuel economy. On a round trip from Los Angeles to the Mobile Beat convention in Las Vegas the Dakota managed to get about 13.1 miles per gallon. Youch!

Front seats are good, if not a bit narrow in the bottom for some. There have been obvious changes to the Dakota since it first took this new, more aggressive shape. The interior is finished better than earlier models and it no longer has that "trucky" feel. In short, Dodge has been refining their mid-size pickup since it first came out.

While the Dakota is relatively long for a "smaller" pickup, it is still very easy to handle. One of the common measurements of a vehicle is wheelbase, or the distance between wheel centers. The wheelbase of the Dakota is 131 inches – the same as on a 1930s-era Duesenberg. Almost all passenger cars today are well below 110 inches and with the wheels this far apart, that is a contributing factor to the ride comfort.

With the improvements Dodge has made to the refinement of this vehicle, it might make good sense for someone to have as a daily driver

LET'S GET PHYSICAL

The Web site, www.achingback.com, supported by many other experts in the field, offers the following guidelines to minimize injury exposure when lifting objects off the ground.

1. Make sure the surface you are on won't allow your feet to slip.
2. Start with your feet approximately shoulder-width apart.
3. Bend your knees and tighten your stomach muscles as you lower your body to the object.
4. Grasp the object securely and pull it close to (but not directly under) your body.
5. When you have the object firmly in your grasp, use your leg muscles to raise your body upward in a slow and purposeful motion.
6. Keep the object close to you (at about hip height) as you raise up.
7. Once you are standing upright, pull the object against your body and balance the load in your arms before you begin to move.
8. Avoid twisting at the waist while carrying any load. Always keep the object directly in front of you and turn your entire body before you move or set the object down.
9. To safely place an object you are holding onto the ground, simply reverse the steps listed above.

WARNING: *You should never attempt any lifting when you are experiencing back pain. If you can't get someone to assist you with the lift, you are better off leaving the task undone until you can. Attempting the lift yourself in order to save a few minutes now could cost you many hours of pain and discomfort later if your back is not capable of handling the load.*

Description of Techniques:

–Tuck in at the pelvis: Tightening your stomach muscles will allow your back to stay in good balance while you lift

–Bend at the knees: Try to bend at the knees instead of at your waist. This allows you to maintain your center of balance and lets the strong muscles of your legs do the lifting

Hug the Load": Hold the object you are lifting as close to your body as possible.

See page 73 for more on taking care of your human machine

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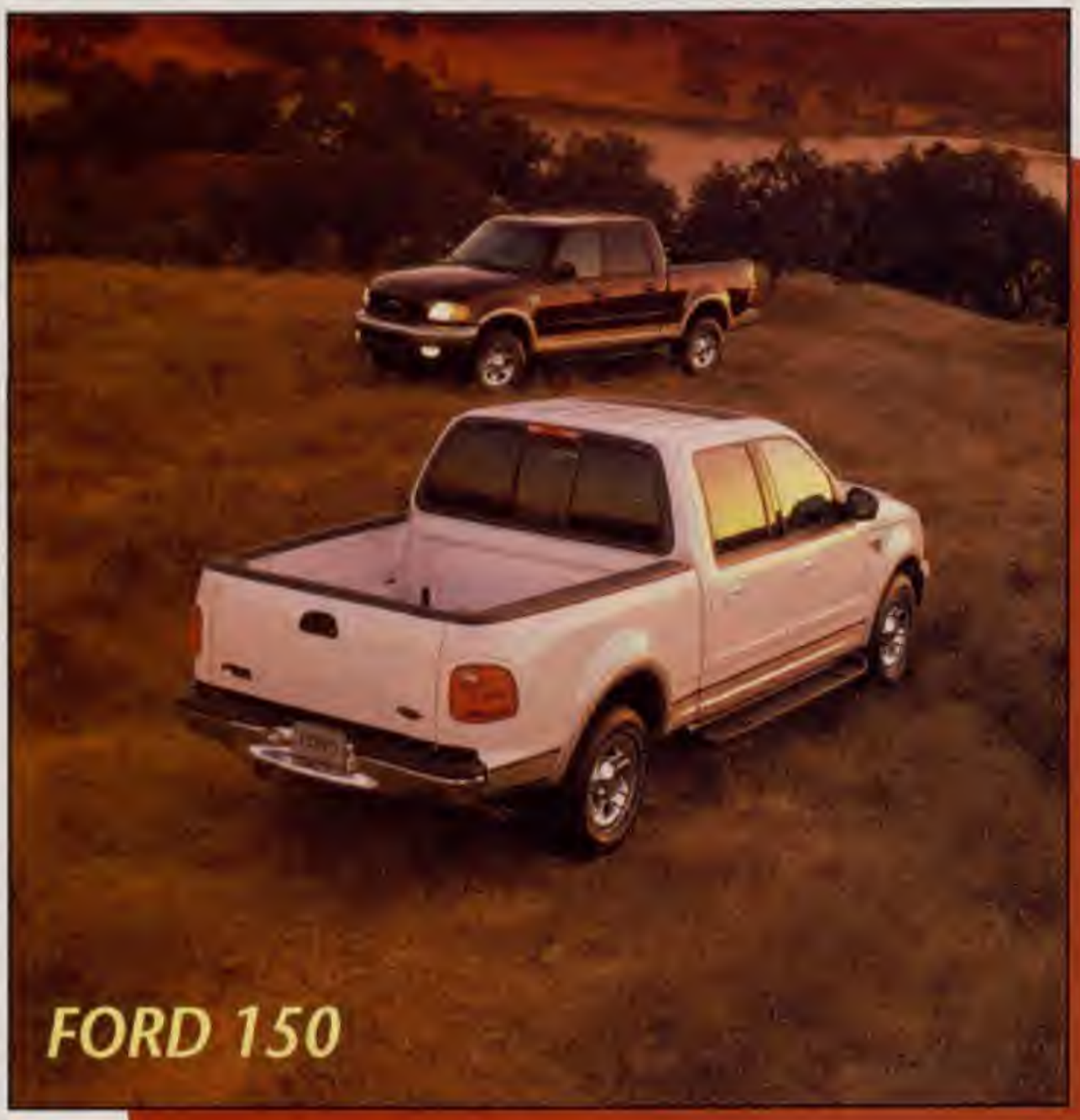

and weekend project vehicle. More utility than a sport-ute. And while the Dakota has plenty of room, there isn't that much room for improvement. Dakota earned J.D. Power's award for initial quality in the field of compact pickups, a significant achievement.

Pickup Trucks

In the past we've tested the Ford F150, F250 and Chevrolet's Silverado. Ths year, we gave the Dodge full-size truck another look and also examined the Toyota Tundra.

Dodge Continues to Ram the Competition

When Dodge came out with their "mini big rig" pickup trucks, they went from being a bit player in the market to a point where they own a substantial share. Having this stylish rig has put Dodge back on the map in pickup sales. But the Ram series pickup has been on the market for some time now and every other player in the field has a new product. Does the Dodge still stack up? Absolutely!

Years after its introduction, the Dodge Ram series pickup is still a stylish standout in the market. The wide, aggressive look makes as much of a statement today as it did when it was introduced. In fact, market leader Ford has clearly borrowed a few styling cues with their new Super Duty series of trucks. Inside, Dodge has kept the RAM fresh, with a modern, well-designed dashboard and comfortable interior. Still there is that huge fold-down armrest between the front seats that is large enough to hold the laptop computer this article was written on, as well as a cell phone and a few other goodies.

Tested for this review was a Dodge Ram 1500 4X4 Quad Cab SLT Plus. The name is longer than the vehicle. The Quad Cab sports four doors which open in a "suicide" (out from the center post) fashion. The rear seat of the Dodge is not where anyone would want to be on a long trip, but offers suitable comfort and room to stay around town.

Up front are big, comfortable seats. The Dodge is still very wide and the cab feels huge. Add to that the off-road package which raises the truck and makes one feels like one is driving a real big rig.

However, the Dodge didn't seem difficult to handle in tight parking lots. Despite being the extended cab version of the truck, parking lots didn't really pose much of a handling problem. The Dodge was taken into a parking structure where it seemed as if it were going to scrape the girders above. In fact, passing under each girder the occupants of the Dodge might duck a bit. Yeah, like that's going to help.

With the raised suspension, getting into and out of the Ram can be challenging for some. It's an even bigger challenge to get one's gear into the bed of this 4 x 4 monster. With a two-wheel-drive model, the vehicle would be lower to the ground making it easier to load and unload. Being a full-size pickup, the Dodge swallowed all the test gear plus a full light show to boot.

Overall, Dodge has done a good job keeping the Ram pickups fresh. The interior and exterior have not grown tired over the years. In fact, it's taken a while for the others to simply catch up to Dodge in terms of available features and interior design. When then-Chrysler engineers said, "it's a look that you love or hate and we only expect about 20 percent of the market to love it," they were on to something. In fact, even some of Ford's engineers must have been in that 20 percent.

Have American Car Companies Learned A Lesson From Camry?

Reading about something and experiencing it first-hand can lead to two different results. For example, the Toyota Tundra. On paper it compares directly to the lighter-duty models from Ford, Chevy and Dodge pickups. But that's not what it feels like in the real world. We recently had a chance to spend a week with an extended-cab Tundra equipped with the V8 engine and four-wheel drive.

Loaded with lots of luxury goodies including Toyota's SR5 package, which includes upgrades seats and interior fittings plus power windows and locks and an AM/FM CD/Cassette player. The Tundra was a very pleasant vehicle to drive. It's no secret that the V8 comes directly from Lexus and

although it's been modified for truck duty, it's got that smooth, quiet nature that makes it such a great luxury car engine. Of course, there's plenty of go for hauling loads that makes this a good truck engine, too. Over the road, the Tundra was surprisingly smooth. The ride feels more like that of a luxury car than of a pickup truck. Combined with the powerful, yet quiet V8, Toyota could have almost put a Lexus badge on this truck and customers would agree. However, compared to domestic full-size pickups, the Tundra still feels smaller. It also feels much lighter. While the doors on full-size pickups have a, well, "manly" feel to them, the Tundra's just feel light. Of course, the Tundra meets all the safety standards. It just doesn't have that full size truck feel.

The Tundra is aimed at the majority market of full-size truck buyers; the light-to-medium capacity truck. While domestic pickups are available in an almost dizzying array of options designed to allow customers to tailor trucks to their specific needs, the Tundra has a more defined option list like a passenger car. For those with strong memories, the Japanese passenger cars of the 1970s came with all sorts of goodies while the American cars came stripped with long options lists. Holy déjà vu, Batman!

Configurations of the Tundra with cargo capacities up to 2,000 pounds are available and the Tundra also has competitive trailering and passenger coddling abilities to the other domestic full-size trucks.

Body styles include standard and extended-cab variants, with a long (8-foot) box available with the standard cab. Both the standard cab and the extended cab come standard with a 6.5-foot bed. Two- and four-wheel-drive models are available and Toyota claims it can haul with the best of them within this cargo capacity.

Even with the shorter box, the Tundra had no problem with the equipment load. Everything fit just fine into the bed of the Tundra, leaving the extended cab available for extra goodies or roadies.

With a comfortable ride and interior, good features and Toyota quality, there will definitely be customers for this truck. Lots of them. In fact, in some cases this might be a more desirable vehicle than a larger truck just for garaging reasons. There are a few things about the Tundra that this writer didn't like.

Will full-size pickup loyalists really jump into an import brand? Some certainly will. When Dodge brought out its new full-size truck a lot of Ford and Chevy fans jumped onto the Dodge bandwagon, proving that a good product can make people rethink their loyalties.

Toyota is going to take the Tundra, build it well and sell it at a competitive price. People who buy them are going to tell their friends just how happy they are, and sooner or later there will be pictures of Calvin on the backs of lots of Tundras insulting Ford, Chevy and Dodge owners. With the Toyota's more aggressive product updating schedule and tight quality control, the Tundra is going to win a lot of hearts. However, this is a segment the domestic carmakers can't afford to give up so the big winner is going to be the customer, who gets better products more quickly.

Sport Utility Giants

Both the Chevrolet Suburban and its twin the GMC Yukon XL and the competing Ford Excursion can haul a warehouse of DJ equipment in style and comfort. In fact, both of these vehicles could haul our entire test load, some lighting and five or six people.

Something's Changed In Suburbia

With all the different vehicles that show up here, some of them garner a lot of attention, and others just quietly sit there. Even after five years of cars showing up in the parking lot mysteriously, some vehicles still get the unfavorable "is that a rental car?" comment. But we have a winner when even the non-car types come over and ask for a look-see.

CHEVROLET SUBURBAN

Chevrolet's all-new Suburban got that "wow" treatment from a lot of folks. Previous Suburban owners, owners of competing SUVs and even car-types were interested. If there is a vehicle attention factor, the new 'Burban got a rating somewhere near the top.

There's no denying that this vehicle's heft and ability to haul folks and equipment are its hallmark. The tested Suburban, however, could have been in a Cadillac dealership for its luxurious interior and accommodations without anyone suspecting wrongdoing.

Suburban comes in three flavors – base, LS and LT. The tested model was the LT which includes enough luxury features to make this vehicle eligible for limousine service. Among other things, the LT model includes power leather driver's seat with two-position memory, automatic climate control, power windows and locks and a rear suspension system that adjusts for firmness based on load. That means the Suburban can ride more

softly when the load is light, and provide enough firmness to keep the back-end level when things get heavy.

To say that Chevrolet improved the Suburban would be an understatement. No, nothing was particulary wrong with the older model, but this new Suburban now has competition whereas previous Suburbans were essentially in a class by themselves, with due regards to the International Travelall.

To improve an already good vehicle, Chevrolet started at the bottom and worked their way up. Beginning at the frame, Chevy engineers added strength and reduced the number of welds for a better, stronger component. A stiffer frame and modern suspension mean that the ride/handling balance is improved.

Suburban's new interior maximizes space through efficient packaging of components, such as heating/air conditioning ducts, and by moving the spare tire from inside the cargo bay to underneath the vehicle. Driving comfort is maximized, thanks to easier maneuverability than the previous model and a tighter turning diameter.

Suburbans feature versions of Chevy's new lineup of small block engines - the Vortec 5300 and 6000 V8s. The new Vortec 5300 V8, standard on 1500-Series models, offers 30 more horsepower than its predecessor. The 300 horsepower Vortec 6000 V8, standard on 2500-Series models, offers 45 more horsepower than the previous 5700 V8 and 10 more horsepower than the 7400 V8.

NISSAN XTERRA

As for hauling gear, the Suburban can do it with aplomb. The entire test load, a light show and some other things fit handily into the Suburban with the second row seats still in place. The only negative was the somewhat high load height, which made it tough to load some items. For those who do high-energy bar and bat mitzvahs with dancers, a road crew and a separate DJ and master of ceremonies, the Suburban is one of the few vehicles that can handle the entire load of people and stuff.

Okay, so the Suburban's perfect, right? No, but considering its place in the world as a hauler of trailers and folks, the Suburban formula has had a while to be refined and Chevrolet certainly has done a lot to make the formula work.

Yes, It's Bigger Than

DODGE DAKOTA

A Bread Box

There is no doubt that sport-utility vehicles (SUV) are popular and are here to stay. There are now all kinds of permutations of SUVs – from petite models like the Suzuki Sportage to giants like the Ford Excursion. Ford's new Excursion has been in the news lately as self-proclaimed environmentalists have chastised the manufacturer for creating a vehicle that is about a foot longer than a Chevrolet Suburban and can be powered by a mighty 10-cylinder engine. Well, that is a lot of vehicle.

But the Excursion isn't designed for the person who plans to take a couple of kids to the soccer game. Instead, this is designed for someone who might pull a trailer full of horses to a show and a crew of people who manage those horses. The same gigantic power and huge interior that makes the Excursion somewhat impractical at the local shopping mall is great when there is a crew of people and some kind of project that needs to be hooked to the trailer hitch.

Based on Ford's Super-Duty pickup chassis, the Excursion shares some of its mechanical and exterior pieces with Ford's popular and most capable line of pickup trucks. From the back of the rear doors forward, the Excursion is similar in appearance and function to Ford's F350 four-door pickup truck. But behind the rear doors, Ford has enclosed the bed and made room for either a lot of gear, or a third seat and just plenty of gear.

For example, one could load almost four of our test loads into the Excursion. Or, with the second seat in place, load trussed lighting, subwoofers and a good DJ system. Like in the Suburban, the Excursion has a high load floor but there really is a tremendous amount of space in this vehicle.

Of course there's a down side to this

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much capability, and it is the obvious one. The Excursion is gigantic. Driving the Excursion around town and even parking it in tight lots really isn't that big a problem for me. But I can back a trailer down a tight alley by just using mirrors. Some people do get intimidated by tight driving situations – the Excursion's not for them. It does fit into a normal parking stall, sort of.

Out on the open road is where the gigantic Excursion does best. Side winds generated both by nature and oncoming semis don't affect it. But the tested two-wheel-drive Excursion did weigh in at over 7100 lbs. with a driver and a full load of fuel, so it does have some mass to keep it planted. Hit cruise control and enjoy the scenery. The ride is relatively comfortable, there is a *lot* of space around you and the huge fuel tank will keep you going for some time. You sit nice and high with lots of glass all around you.

The Excursion is as ergonomically friendly as Ford's Super Duty trucks, which is a good thing. The only oddity is the "Dutch" rear doors and flip-up window. The window's framing is so thick that it doesn't clear above 6 feet, so watch your head. I would rather see two swinging doors like in a full-sized van or one big swinging door like in the old Dodge vans of the 1970s.

On the tested Excursion the huge mirrors also had smaller convex mirrors to see smaller vehicles alongside the Excursion, which kept me from running them over. A back-up beeper wouldn't be an entirely bad thing either. Oh, sure, you think those sports cars would get out of your way when they see the backup lights come on, but I demolished a Z with my pickup truck simply because I didn't see it.

For its designated market, the Excursion is like a dream come true. For DJs who do big shows regularly, this might be the best thing since sliced bread. Someone at Ford said the Excursion can haul eight people around more efficiently than two full-sized cars. That's silly. What it does well is tow a *lot* of stuff while still providing room and comfort for the people who do the towing. Heck, you could even haul eight environmentalists to a rally and put all their protest signs in the back. All while generating much fewer emissions than in a 20 year old VW Microbus.

Clown Car or Serious DJ Machine?

Even though I get a new car every week, sometimes I'm like a kid in a candy store when something new comes out. That kid was definitely excited by the new PT Cruiser.

Based on the Dodge Neon chassis, the PT Cruiser is really a smaller car with a stylish body that is tall. This height gives the PT Cruiser a lot of interior room and makes it feel like a much larger vehicle than it is.

One can remove the rear seats entirely from the vehicle and after having done so, there is enough space for our test sound system. In fact, we were so surprised by the capacity that we kept going to get more gear. Lights, stands, a dolly. It all fit. It was like one of those clown cars in a circus with all the stuff inside . You wonder where it all goes. Then, two clowns hopped in front and went to the show.

Car magazines have said that the PT Cruiser would benefit from a larger engine, but the four-cylinder did a good job of hustling the PT Cruiser around, even with the gear inside.

Chrysler has done a good job with the PT Cruiser. While, in the most logical sense, this is an economical little station wagon, the truth is – it's a desirable vehicle with style, room and functionality. In fact, as of this writing, Chrysler is about four months behind schedule on delivering these little cuties to the dealership and the waiting list is growing. Make mine with flames, please.

CHRYSLER P.T. CRUISER

CARTUNES

JAY MAXWELL

While the price of gasoline has skyrocketed in the past few months, there has been little evidence that people are driving less. There are, of course, isolated stories of people riding their bikes to work or the wild radical who wants to make a point by riding a horse, but for the most part, people are still willing to pay historically high prices to keep the wheels rolling.

We are a mobile society and filling the tank is what gives us that mobility. Without our wheels, how would we get to work, school, and church? But a car is more than a practical necessity...it's a ticket to freedom. It's a teenage rite of passage when they pass their test and get their driver's license. And, it's not just so they can drive themselves to work. Having their license to drive also gives them license to be free.

Rock Music and Rollin' Wheels

Rock and roll (Top 40) has been the music of choice for teenagers for five decades. The music of today's teens is far different than the music of their parents or grandparents, even though their parents and grandparents also listened to rock and roll when they were teens.

The point to be made is that cars and tunes are both forms of expressions of freedom. So, it's not surprising that through the years many songs have blended the two forms into the genre I call CAR TUNES.

"P.S.W.C.D.T.!" has been a consecutive feature in the past 50 issues of Mobile Beat. With each article, the corresponding list of songs represents the best dance songs for that category. For the first time, this issue's list features some songs that even Arthur Murray himself couldn't dance to. I mean how many times have you ever seen someone dance to The Grateful Dead's "Truckin' "? This list features songs that are about cars and songs that bring to mind the great open road.

You're asking yourself, "How is this list going to assist me as a mobile DJ?" Well, consistent with all the other "P.S.W.C.D.T.!" articles of the past, this list is most useful at certain specialized events: Car Shows and Slasher Car Sales Promotions.

Both of these events can be high energy. The songs you play may or may not be danceable – but they must be recognizable and be ones that would make you want to sing along-or tap your toes.

Hot Roddin'

Car shows vary from antique car shows to hotrod or custom car shows. While all car shows are events that the entire family can enjoy, you will typically find a wider age range at antique car shows. One car show that I go to each year in North Carolina features cars from the 1920s through the 1970s. The music that is played is mainly oldies from the 50s and early 60s. This era of music sets the tone for that particular type of car show. At a hotrod or custom car show, the music tends to more modern.

Slasher on the loose

A relatively new phenomenon is the "slasher car sales promotion". This is a combination of high pressure car sales, game show, and sporting event. Usually, a car dealership will hire an outside company which provides their own master of ceremonies for the event. The MC will be very high energy – downright campy, actually – and will be using your cordless microphone throughout the afternoon. He will approach customers at a car and shout into the mike "What will it take to get you to buy this car?!!" They then chant back, "Slash the price... Slash the price!" He then marks the price down (slash the price) until he gets a buyer.

The MC will often wear a tuxedo, even in the heat of summer and may even be accompanied by several eye-catching ladies to attract male buyers. The dealership will often sell several hundred automobiles in a weekend with this slasher approach. Of course this is just a gimmick for the sales force. The high energy and in-your-face tactic works on many customers who aren't interested in making an informed car buying decision, but that's not the concern of the dealership. They want a carnival atmosphere because it works for them. Your job, as DJ, is actually easy. It is one of the few times when you are not expected to talk on the microphone. Your objective is to play driving, energized music that adds to the overall environment.

PLAYSOMETHINGWECANDANCETO

The List

Now, for a few notes about the songs on our "Cartunes" list. "Cars" by Gary Numan tops the list for a variety of reasons. Although there are many songs about cars, his is the only hit song simply titled "Cars". This twenty year old song is still a staple on radio stations while giving traffic reports. The Beach Boys reign supreme when it comes to including cars in their ditties. If it weren't for surfing, cars, and girls I'm not sure what the Beach Boys would have sung about... school I guess.

While most of these songs talk about specific cars, ("Fun, Fun, Fun" mentions a T-Bird, Prince had a fascination about a Corvette, and Springsteen's favorite color for a Cadillac was Pink) – some songs focus on the open road itself. Songs like "Radar Love", "I Can't Drive 55" and "Low Rider" give new meaning to having the wind in your hair as you cruise on down the freeway, regardless of your speed.

"American Pie" is on this list, too. Why? Although it's not a car song, it has the memorable line, "I drove my Chevy to the levy but the levy was dry". It may be only one line, but what a classic car lyric. Don McLean's classic hit begins with lyrics that should be the mission statement for every mobile disc jockey: "I knew if I had my chance, that I could make those people dance and maybe they'd be happy for a while." Music and cars; an inseparable combination that is as American as – well, American Pie.

SONG TITLE	ARTIST
1. Cars	Gary Numan
2. Pink Cadillac	Bruce Springsteen / Natalie Cole
3. Mustang Sally	Wilson Pickett
4. Drive My Car	Beatles
5. Little Old Lady	Jan & Dean
6. Little Red Corvette	Prince
7. Greased Lightnin'	John Travolta
8. I Can't Drive 55	Sammy Hagar
9. Fun, Fun, Fun	Beach Boys
10. Car Wash	Rose Royce
11. Little Deuce Coupe	Beach Boys
12. Mercury Blues	Alan Jackson
13. Who's Zoomin' Who	Aretha Franklin
14. Radar Love	Golden Earring
15. Dead Man's Curve	Jan & Dean
16. Maybellene	Chuck Berry
17. Shut Down	Beach Boys
18. Get Outta My Dreams, Get Into My Car	Billy Ocean
19. Hot Rod Lincoln	Commander Cody
20. Low Rider	War
21. Roll On Down The Highway	Bachman-Turner Overdrive
22. American Pie	Don McLean
23. No Particular Place To Go	Chuck Berry
24. Vehicle	Ides Of March
25. Mercedes Boy	Pebbles
26. On The Road Again.	Willie Nelson
27. Traffic Jam	James Taylor
28. Dancing in the Street.Martha & The	Vandellas
29. Cars With The Boom	L'Trimm
30. Pickup Man	Joe Diffie
31. Truckin'	Grateful Dead
32. Crosstown Traffic	Jimi Hendrix
33. Freeway of Love	Aretha Franklin
34. Mercedes Benz	Janis Joplin
35. Chevy Van	Sammy Johns
36. G.T.O.	Ronnie & The Daytonas
37. Life Is A Highway	Tom Cochrane
38. Highway Song	Blackfoot
39. Takin' It To The Streets	Doobie Brothers
40. Beep Beep	Playmates

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Sean Hearn

Market: Fort Smith / Fayetteville Arkansas
Area average 3-hour rate: between $199 and $450
Hearn's typical 3 hour rate: $450-$650+ travel.

Quote- "After attending Mark Ferrell's motivational seminars at the Mobile Beat Shows in Las Vegas, I am proud to report that I came back and raised my rate 25%. I have yet to see a decrease in bookings; so, in January I am considering another mild increase. I have the best lighting and special effects packages in this area, vast music library ranging from the 20s to the latest smashes, and over 13 years of experience; so, I am able to demand a price that is at the top of the Market."

Manning the Music fort in Arkansas

Sean Hearn grew up in Delaware and moved to Arkansas when he was a sophomore in high school. Typical of many mobiles, his first DJ-ing experience came while in high school. He had purchased a small Radio Shack mixer and, using home stereo equipment, began playing functions around his Arkansas town.

After graduating from the University of Arkansas in Fayetteville with a B.S.B.A. in Marketing Management (1991) he accepted a sales position with Perdue Farms in Salisbury, Maryland. Teaming with another DJ, he began playing for wedding receptions and school dances. The majority of the time, however, was spent playing at pubs and clubs along the beaches in Delaware and Maryland. "I credit much of my success to my early experiences playing at the clubs and pubs at the beach," recalls Sean, "The crowds in these venues were as diverse as you can imagine. One night might be a large tourist group of 30 to 60 year olds. The next night may be all college kids. Not only was I forced to have a large music library and be well versed on the music from many eras, but I was forced to deal first hand with all types of patrons."

In January 1996, Hearn ended up back in his college town of Fayetteville, Arkansas with a go-for-broke desire to build a DJ business playing receptions and school dances. He built a new sound and lighting system maxxing out three credit cards in the process. All were paid off in less than 2 years.

In 1998, Sean made the short move back to Fort Smith. By this time, he had compiled one of the largest lighting/special effects packages in the region. While continuing to play private functions, he began making cameo appearances at places such as area dance clubs including Beethoven's (at the Holiday Inn), 5th Seasons Club, Silks Western Dance Ranch, and the Live Friday Night Dance Show on MIX96. With the completion of a new highway, Hearn is able to cover a 25 mile radius of Fort Smith travelling on occasion to Tulsa, OK, Lewisville, TX (Dallas), New Orleans, LA, and Memphis, TN.

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In the Fort Smith yellow pages the list of DJs is as long as your arm, but Sean says there are only three companies that he considers competition. One is a multisystem company and the other two are single operators like Hearn. "In my opinion," he says, "there are more than enough shows for all of the serious operators so I have no problem referring prospects to the other professions. While Music in Motion is definitely a business, I purposely restrict the number of annual performances to between 50 and 60. This way I stay fresh and always anxiously anticipate my upcoming performances. The majority of my shows are wedding receptions, corporate events and school functions, but I have done boxing, toughman and wrestling events, car shows, or just plain wild parities".

Sean's music library surpassed 1500 CDs in March of 2000 and continues to grow. "While I do miss some of the trickery and creativity possible with vinyl, I definitely don't miss the extra weight. With today's technology, there are other ways to achieve similar results. In 1998, I added the Denon Digi-Scratch Mixer which allows certain creativity. I am also very conscious to buy lots of remixes, house edits, and medleys. This allows me to play the songs that my crowds have heard, but with a little extra bass line or mix to it. Of course, like any mobile, I have to be extremely versatile and have a wide range of music, but my love is in the dance music."

Going the extra mile:

Hearn believes a DJ's obligation goes beyond the entertainment. For example, his "Wedding Fix-it Box has been a life saver and very appreciated. It's a small fishing tackle box packed with items that may be needed (but were forgotten) by the bridal party. Small items like straight pins, white and black thread with a needle, safety pins, clear fingernail polish (stocking runs), a pencil eraser (lost ear ring backing), tape, matches, etc..

THE TRUCK

In Fort Smith, Arkansas, Sean Hearn has found that having a tricked up truck and trailer means business. "I drive a 1996 Dodge Ram with the 360 Magnum engine", Sean explains, "After installing radial 60s, American Racing wheels with knock-off hubs, dual exhaust, billet grill, tail light covers, ground effects package, and pro stock hood scoop, I added the trick paint job to tie it all together. I have done just about everything possible to the engine:

K&N breather, high performance pulleys, power chip and way too much chrome to mention. The interior was improved with wood grain, leather, power everything and, of course, a kickin' sound system (it's a DJ thing!). I installed a Denon 850R with RDS Compact Disc player, Clarion 711 Equalizer, a crossover, plenty of amplification, and 2 - 10 inch JL Competition Woofers under the back seat for a little thump."

Hearn added the camper to balance the overall look and to add space. "I hate to get a song request that I can't fill", he says. Consequently, his music library includes over 1500 CDs in their original jewel cases transported in Case Logic CD60s. "I could reduce the bulk, but I don't for two reasons. First, I group my music by era, type and BPM. I then use visual reference to select music sets and group the new hits with some of the classic old school favorites. Second, I believe that perception is reality. You would be amazed at how many people see all the CDs and are absolutely flabbergasted. I think that the sleeves not only hide older tunes, make it easier to forget them, and easy to misfile, but it lessens the overall impression of the sheer number of CDs that most mobiles carry."

With a DJ music mover so eye catching, Sean gets constant questions as to what he does and that leads to more bookings. He's even installed an amber strobe on the top of the back of the trailer (which is legal) between the license plate, and three-inch high letters on the back glass displaying his web site. He has received lots of calls and emails from prospective clients.

Hearn says he's always concerned about a possible theft or break-in and takes every precaution to prevent it. The trailer is parked behind a security fence when not in use, with a lock on the tongue and he always tries to park in well-lighted areas when in public. He's also installed a sophisticated alarm system and, of course, carries insurance.

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Ask Ken Cosco what his greatest achievement is and he'll tell you how he was the first person to present a seminar at a Mobile Beat DJ Show. Indeed, it was Cosco sweating it out at the Crowne Plaza in Las Vegas in January of 1997. The air conditioning gave way under the demand of the overflow crowd of travel weary DJs. Yet Cosco forged on with discussion entitled "How to Survive the Large Companies." His was a small company then, and Cosco admits that much of the information offered was

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garnered from his own personal search to stay ahead of the competition. In the years since, Cosco's "A Touch of Class" has seen years with over four hundred bookings, of which many were high-end bar/bat mitzvahs. Now, he says it's time to restructure "We had over fifty people on the payroll; DJs, MCs. dancer, videographers and photographers. I really didn't like doing four hundred jobs a year. Now we're concentrating on the mitzvah market where we can charge between $2,500 and $7,000 for a four hour show."

Cosco, now just 25, started DJ-ing eleven years ago while going to school in Florida. A short time after he and three buddies picked up a few gigs at their high school, they managed to lock up virtually every school event in Indian River County, Fla. From there, they set their sights on the wedding market, but the oldest being just 16, that was a tough nut to crack. "It was brutal," recalls Cosco, "It was tough to get a bride and groom to put their confidence in us. Only one of us could drive, and by the time we started to get bookings, we all had graduated from high school and went our separate ways." For Cosco, that meant returning to the state of his birth, Massachusetts.

After graduating UMass with a degree in Meteorology, and while working a temp job, Cosco started looking for DJ gigs. He sent out dozens of audio audition tapes to area DJ companies and made some excellent contacts. While Cosco's company has continued to grow, he's quick to share the credit with Jessica DiRamio and Bryan Arsenault. "I'm the front man," he explains, "but we are really a family. We work out all of our games and interactive activities as a team." According to Ken, their goal is to provide interactive entertainment that's not overbearing.

ALL STAR HOST

Ken Cosco's greatest exposure to the DJ world has been as host of the popular DJ All Star Revues, which have become signature presentations of the Mobile Beat DJ Shows. "The All-Star events not only give DJs a chance to demonstrate some of their best and most creative interactive activities," says Cosco. " It's also an interactive experience for the audience. A lot of these people have been sitting in seminars all-day. They need a way to unwind. What better way than to get out on the dance floor and learn a few new tricks? It's not a contest or awards show, so it's totally non-political." Ken says his job as MC is to pump up the crowd and keep their focus on each new act. As he puts it, "Each new act should hit the stage like an explosion."

Cosco is already looking forward to the next DJ All-Star show in Las Vegas. "We have seen some great talent and real creativity at these shows, but I know there's a lot more out there. We want to see new faces, new games, new dances, new skits, new stunts at every show. This is a chance for DJs to share their best bits and pick-up some great new ideas. We want to see everybody participating, and if they're not on the stage they can be up dancing. It may be a learning experience but that dosen't mean it can't also be a great party!"

If you are interested in participation in the upcoming Las Vegas or Chicago DJ All Star Shows should call Jim Johnson at 978-597-6344

UPLIFTING ADVICE

HOW TO FEEL YOUR BEST... THE MORNING AFTER!

You've got a monstrous SUV with extensive horsepower to transport you and your gear to the site. But, to go from the door to the dance floor, you need a hearty measure of human power. And, as any seasoned jock will testify, that journey often will yield a few bumps, bruises, aches and pains.

The most overlooked aspects of the mobile DJ business are the physical demands of moving equipment, establishing an on-site audio presence and maintaining an active role in the event. It can challenge even the most fit entertainer.

To make your journey safer, more timely and hopefully less strenuous, here are tips culled from conversations with veteran jocks mixed with advice from health experts and spiced with personal experience.

Organize.

Simplify your DJ life by getting your gear in order before you leave. This sounds obvious, but I've heard many stories and seen many DJs who unload a multitude of equipment, media and accessories at an event—and assemble a significant part of their system on-site!

By organizing your media sensibly, housing your equipment intelligently and packing accessories efficiently, you will not only reduce your exposure to injury, you will save valuable set-up and teardown time, avoid carrying things you don't need and present a professional business image to the client and the venue. Plug and play is the most efficient way!

Lift smart!

According to several studies, eight out of ten individuals will consult a doctor for back problems sometime during their lives. About 400,000 people suffer disabling back injuries each year. Lifting 30 to 60 pound speakers, transporting bulky amp racks, and stooping to load equipment into vehicles are, potentially, risky tasks, particularly for your back.

While support belts are helpful, popular and advisable, bending your knees instead of your back and raising evenly are the most critical elements to reduce injury exposure when lifting any object. The accompanying sidebar offers additional tips on proper lifting techniques.

Hello Dollies!

Consider lightweight yet sturdy aluminum ramps, if you still own a large chariot system, to negotiate the trip from the vehicle to the floor and from the floor to a stage. Also, dollies are extremely helpful to stack and move media and equipment. The key? "Pay a little more and get quality features," advises Carl Mindling, a 30-year veteran of the DJ transport chores as owner of Nickelodeon in San Jose, CA. "Don't buy a cheapy from the hardware store. Check out material handling stores that specialize in these products."

Modularity.

Instead of a few backbreaking rigs or media packs, structure your system to allow flexible audio construction depending on the facility and the event. "Another advantage to knowing your venues is not bringing in more gear than you need," notes Mindling, who still possesses a DJ chariot, but also owns separately housed components that can be grouped for smaller and unusually configured facilities.

On the media side, "don't put too many CDs or LPs into one case," offers Mindling. "Organize your music so your key discs are in just a few boxes. The other discs can remain on the dolly and not be handled over and over again. If your vehicle is secure, leave some of your media there and only go for it if necessary. Disguise it from view of possible thieves."

Technology is your friend.

The rapid pace of technological innovation has improved the quality of audio products while, in many cases, reducing the size of the gear. While amplifiers are still a noted exception (QSC does sell a pricey 21-pound amp), mixers, equalizers and particularly, CD players, have decreased

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	20	**YES!**	CHAD BROCK	1
				No. 1 — 3 weeks at No. 1		
2	2	6	16	**I HOPE YOU DANCE**	LEE ANN WOMACK WITH SONS OF THE DESERT	2
3	4	5	22	**COULDN'T LAST A MOMENT**	COLLIN RAYE	3
4	3	3	20	**THE CHAIN OF LOVE**	CLAY WALKER	
5	7	7	25	**UNCONDITIONAL**	CLAY DAVIDSON	
6	5	4	25	**THE WAY YOU LOVE ME**	FAITH HILL	
7	9	11	16	**I'LL BE**	REBA MCENTIRE	
8	10	9	12	**SOME THINGS NEVER CHANGE**	TIM MCGRAW	
9	12	12	18	**PRAYIN' FOR DAYLIGHT**	RASCAL FLATTS	
10	8	8	24	**WHAT I NEED TO DO**	KENNY CHESNEY	
11	6	2	27	**SHE'S MORE**	ANDY GRIGGS	
12	13	16	12	**WHAT ABOUT NOW**	ERIC HEATHERLY	
13	15	15	19	**FLOWERS ON THE WALL**	STATLER BROTHERS	
14	11	10	33	**MORE**	ARISTA	
15	16	18	10	**IT MUST BE LOVE**		
16	14	13	33	**HOW DO YOU LIKE ME NOW?!**		
17	18	20	7	**COLD DAY IN JULY**		
18	20	22	7	**THAT'S THE WAY**		
19	19	19	19	**YOUR EVERYTHING**		
20	21	21	25	**I WILL...BUT**		
21	17	14	27	**THE BEST DAY**		
22	23	23	16	**YOU'LL ALWAYS BE LOVED BY ME**		
23	24	26	21	**IT'S ALWAYS SOMETHIN'**		
24	25	27	8	**WHEN YOU COME BACK TO ME AGAIN**		
25	22	17	30	**BUY ME A ROSE** — KENNY ROGERS W		
26	26	29	14	**WHEN YOU NEED MY LOVE**		
27	27	30	14	**ALMOST DOESN'T COUNT**		
28	30	34	6	**COUNTRY COMES TO TOWN**		
29	28	31	12	**I NEED YOU**		
30	29	28	16	**FAITH IN YOU**		
31	32	32	11	**BLUE MOON**		
32	31	33	15	**THAT'S THE BEAT OF A HEART**		
33	35	39	6	**THERE YOU ARE**		
34	33	37	11	**SELF MADE MAN**		
35	36	38	7	**FEELS LIKE LOVE**		
36	37	42	6	**ONE VOICE**		
37	34	35	14	**LOVIN' YOU AGAINST**		
38	41	46	2	**LET'S MAKE LOVE**		
39	42	47	6	**KISS THIS**		

Top 40 Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	2		9	**IT'S GONNA BE ME** — **No. 1** — 1 week at No. 1	'N SYNC
2	1	1	24	**EVERYTHING YOU WANT**	VERTICAL HORIZON
3	4	5	19	**THERE YOU GO**	PINK
4	6	9	12	**TRY AGAIN**	AALIYAH
5	3	2	10	**OOPS!...I DID IT AGAIN**	BRITNEY SPEARS
6	9		16	**BENT**	MATCHBOX TWENTY
7	7		21	**HIGHER**	CREED
8	8		13	**I TRY**	MACY GRAY
9	11	13	15	**I WANNA KNOW**	JOE
10	5	3		**BE WITH YOU**	ENRIQUE IGLESIAS
11	13	20	7	**ABSOLUTELY (STORY OF A GIRL)**	NINE DAYS
12	12	11	8	**THE REAL SLIM SHADY**	EMINEM
13	10	7	17	**THONG SONG**	SISQO
14	14	12	12	**I TURN TO YOU**	CHRISTINA AGUILERA
15	17		12	**BROADWAY**	GOO GOO DOLLS
16	19	21	14	**BETTER OFF ALONE**	ALICE DEEJAY
17	21	25	7	**THE ONE**	BACKSTREET BOYS
18	15	14	20	**BREATHE**	FAITH HILL
19	18	15	23	**BYE BYE BYE**	'N SYNC
20	16	16	22	**MARIA MARIA** — SANTANA FEATURING THE PRODUCT G&B	SANTANA
21	20	17	23	**IT FEELS SO GOOD**	SONIQUE
22	30	33	5	**DESERT ROSE** — STING FEATURING CHEB MAMI	STING
23	29	30	9	**HE WASN'T MAN ENOUGH**	TONI BRAXTON
24	22	18	24	**SAY MY NAME**	DESTINY'S CHILD
25	26	29	10	**JUMPIN, JUMPIN**	DESTINY'S CHILD
26	24	27	7	**BACK HERE**	BBMAK
27	31	36	2	**I WANNA BE WITH YOU**	MANDY MOORE
28	23	24	13	**CRASH AND BURN**	SAVAGE
29	25	25	22	**NEVER LET YOU GO**	THIRD EYE BLIND
30	27	26	19	**YOU SANG TO ME**	MARC ANTHONY
31	32	32	2	**I THINK GOD CAN EXPLAIN**	SPLIT
32	37	—	2	**I THINK I'M IN LOVE WITH YOU**	JESSICA SIMPSON
33	34	34	6	**BIG PIMPIN'** — JAY-Z FEATURING UGK	JAY-Z
34	38	37	10	**PARTY UP (UP IN HERE)**	DMX
35	33		11	**OTHERSIDE**	RED HOT CHILI PEPPERS
36	NEW▶		1	**I WILL LOVE AGAIN**	LARA FABIAN
37	35	31	24	**AMAZED**	LONESTAR
38	36	35	20	**ONLY GOD KNOWS WHY**	KID ROCK
39	39	40	5	**SWEAR IT AGAIN**	WESTLIFE
40	40		2	**COULD I HAVE THIS KISS FOREVER** — WHITNEY HOUSTON	

*These charts were the latest available when publishers needed ad material. They are representative of Music Maestro's selection of Top and Country hit songs on weekly charts.

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significantly in size and weight. In addition, MP3s and mini-discs are reducing the weight and size of media. So, if you are still lugging around bulky, cumbersome equipment, consider an investment in lightweight, efficient equipment. Recently, Linda Germanetti of PonyTime DJs in South San Francisco, CA purchased a pair of standard-sized Pioneer CD players and a mixer that she can comfortably carry in a case about the size of two large duffel bags. A lightweight keyboard-style rack, separate cased amplifier and a pair of Bose 801 speakers make the loads manageable, modular and efficient without compromising quality. "It is easy to load in and out and it sounds great," enthuses Germanetti.

Get in shape!

If you have not been motivated to hit the gym or moderate your eating habits, consider the length and demands of the average DJ event. Four trips to load and unload equipment, four to six hours programming music, emceeing an event, perhaps leading a few dance lessons, add up to a lengthy, physically draining event. Fitness not only enhances your stamina, but also reduces the potential for injury and offers a more professional image to your client.

With a few simple precautions and shrewdly implemented ideas, you can reduce the possible bumps and bruises of this often physically intensive business as you make your way from your rig to the gig.

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You can't kick this Jukebox

By Dan Walsh

Your PC can help you get back the joy of just *listening*

While there are a lot of software MP3 player/recorders available these days, one recent release caught my attention just for its shear fun factor. The J Box, from a company called Greenwich Mean Time, which is better known for desktop utilities and Y2K prep software, provides another way to enjoy your collection of MP3 song files.

Jukebox or stereo?

The fun begins with the colorful interface that gives you the feel of a vintage jukebox. (You might even want to dim the lights

and grab a cherry soda to further generate the right mood.) The J Box has the same familiar functions that you have on your stereo, including play, pause, record, fast-forward and rewind. It automatically lists and sorts your tracks into alphabetical order, for easier searching. You can search by album, track, artist or even by a word within the track title. Music can be referenced by eighteen different style categories, so you can create a playlist according to your mood. Tracks can be placed in a number of different categories as well. The J Box also shows you what's currently on the play list you've compiled, letting you skip, move or delete tracks with a simple mouse click.

A sum of its parts

Unlike Winamp and more like MusicMatch Jukebox, this program gives you facilities for recording or "ripping" MP3 tracks as well as sorting and playing them. The J Box has four basic sections you can use to manipulate you music: Classic Player, Pocket Player, Organiser and Importer. The Classic Player gives you the colorful jukebox facade with a dual list of tracks to choose from. This substitutes for those old flipping mechanisms with the song labels on them. This really is a brave new world, isn't it?

The Organiser is the heart of the system, recording and converting your music tracks to MP3 files. It automatically lists the tracks it finds in your computer's CD-ROM drive and lets you select the ones to record. As with other applications it will access the CDDB online database of CDs to fill in the track and album information for the files you record. If you already have MP3 files on your hard drive, the Importer function finds them and makes them ready to use by converting them to the J Box format. The Pocket Player provides your typical tool bar style control pad for listening while you are doing other things on your computer, like, um, working.

Remember, though, the bottom line here is fun. So quit out of that Excel spreadsheet, kick back and vegetate to some tunes that *you* picked out for a change. Surf on over to www.thejbox.net for more details on the J Box.

Web News Flash

Something New Going on Upstairs

Upstairs Records has unveiled a revamped, "customer friendlier" web site. "After many months of hard work, our dream to create an even better web site is finally a reality," said Charles Sued, the company's president. The new site features real-time information on new items, the latest prices and even the status of your order. Multiple search engines will make finding the gear you need a lot easier. You can also get a real live person to help you out, at the click of a button. Special promotions are also coming on line, such as giveaways with selected purchases. To check out what all the fuss is about, go to www.upstairsrecords.com.

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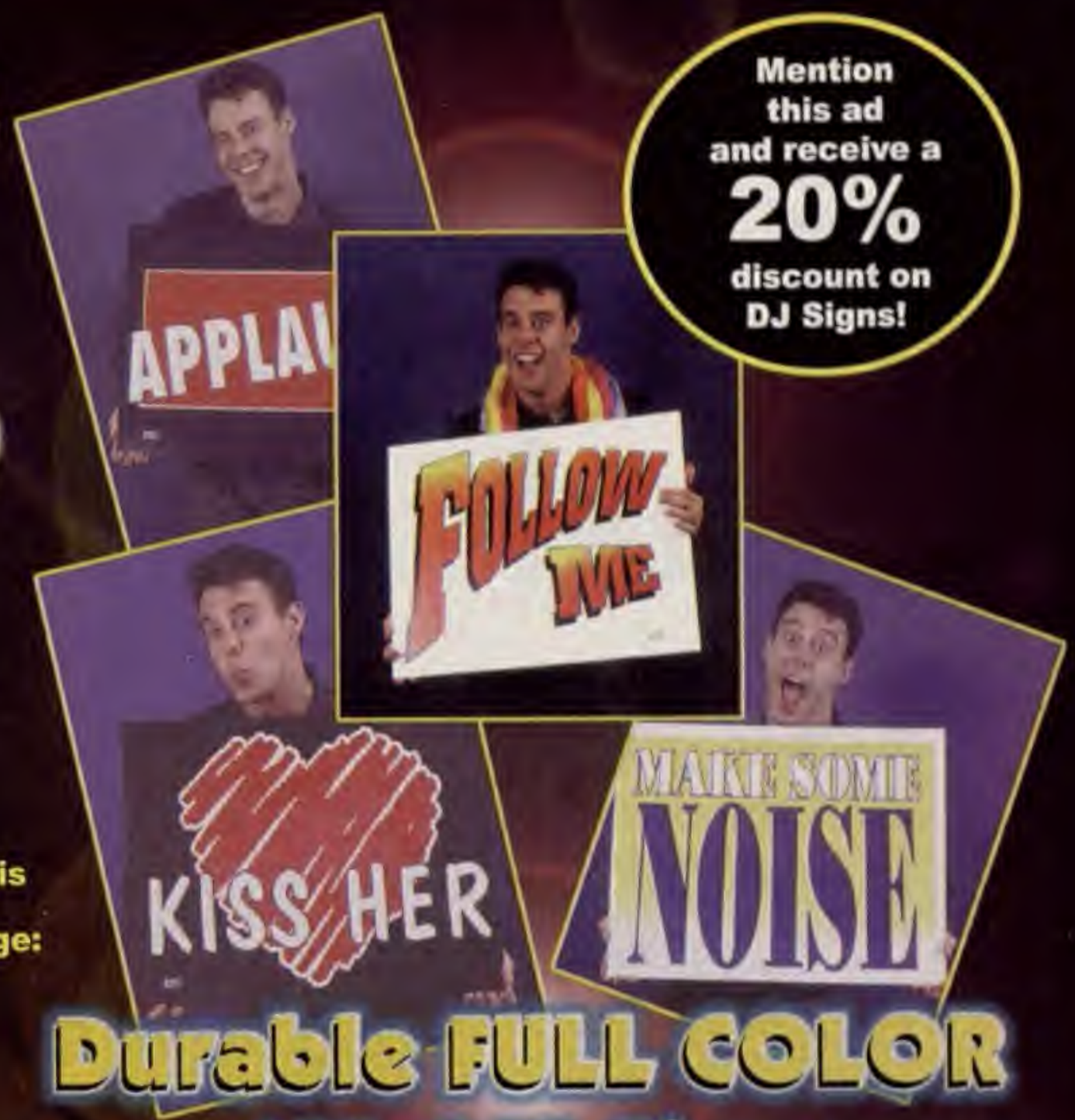

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THE COMPUTERIZED DJ

How Good Is Free?

By Reid Goldsborough

What about those free services for building a web site?

The no-cost Internet bandwagon continues to accelerate, with Web sites, Web storage space, Web-based software programs, and Internet service providers offering services completely free of charge.

Some Web sites even let you build your Web site for free, then host it for free as well. I've tested most of the major Web site creation tools that you have to pay for, including Macromedia Dreamweaver, the hottest HTML editor among professional Web designers, and Microsoft FrontPage, the most popular product but one that forces you to use other Microsoft products to use it to its full advantage.

Homesteading

I wanted to find out how well the free tools compare with the pay tools. So, using Homestead (http://www.homestead.com), a free service I had heard and read good things about, I created a Web site for sinus sufferers called Sinusitis FAQ (http://www.sinusitis.homestead.com).

Like similar services such as GeoCities (http://www.geocities.com) and Tripod (http://www.tripod.com), Homestead is targeted more to home users than business people. I was thus surprised to find e-commerce tools available. You can, for instance, add a shopping cart to your site and even accept credit-card payments.

Creating a site with Homestead is straightforward. You can start with one of the supplied templates and customize it for your purposes by dragging and dropping elements right onto the page. Among other things, you can add graphics, sound, and video; provide chat and polling services; and offer local weather forecasts.

Still, *free* comes with its limitations. Building a Web site from a Web site is slow going. You have much less control and versatility compared with pay packages, and your site must display a banner ad at the bottom of each page.

Whether you use a service such as Homestead or conventional tools, there are plenty of other free offerings to enhance any type of Web site. Most offer free basic services and pay upgrades; some are ad supported.

DON'T GO THERE

It's best to resist the temptation to filch material from other sites, easy as it may be. Some sites even offer a wide selection of purloined copyrighted music and art. Stick to the "up-and-up" and you'll avoid legal hassles.

ArtToday (http://www.arttoday.com) provides access to more than 40,000 high-

quality, fully licensed Web graphics, free of charge. Various levels of pay access offer more clip art as well as photos, fonts, and sounds.

Partners in Rhyme (http://www.partnersinrhyme.com) provides a large library of public-domain sound effects and royalty-free background music. The site also includes a helpful audio tutorial.

Page Talk (http://www.pagetalk.com) lets you put a button on your site that visitors can click to hear your voice. You just copy a few lines of HTML to add to your site's source code, then phone a toll-free number and record a message of 20 seconds or less. It's totally free.

iSyndicate (http://www.isyndicate.com) lets you add to your site syndicated, written, graphical, audio, or video content from more than 800 different sources, including big names such as Time and Merrill Lynch. Some of the content is free, some costs.

Start your engine

If your site includes a lot of content, whether created in-house or out, one helpful, professional touch is to provide visitors with an internal search engine. Atomz.com (http://www.atomz.com) lets you add either a simple or sophisticated search engine to your site and sends you a periodic report of what visitors are searching for. The service is free for sites with fewer than 500 pages.

JavaScript can help make your site more dynamic, and you don't have to be a programmer to use it. JavaScriptSource (http://javascript.internet.com) offers more than 500 free scripts you can cut and paste into your site's HTML. Examples include pull-down menus and scrolling messages.

Interactivity is the Internet's greatest strength, and you can now add it to your Web site, free of charge. Beseen (http://www.beseen.com) can outfit your site with a message board or chat room. SpellChecker.net (http://www.spellchecker.net) gives visitors the option of spell checking their messages.

Creating forms that visitors can fill out is no easy matter. Response-O-Matic (http://www.response-o-matic.com) makes it easy — using a supplied template. You just fill in the blanks. Whenever a visitor completes a form, the service e-mails you the information.

If you're building a Web site as a storefront, instead of using a service such as Homestead where this is a sideline, you're better off using a specialized service. Bigstep.com (http://www.bigstep.com) provides "wizards" that walk you through the time-consuming process of setting up sophisticated e-commerce features, such as a catalog and reports. The service is free, though you're charged fees if you accept credit-card payments.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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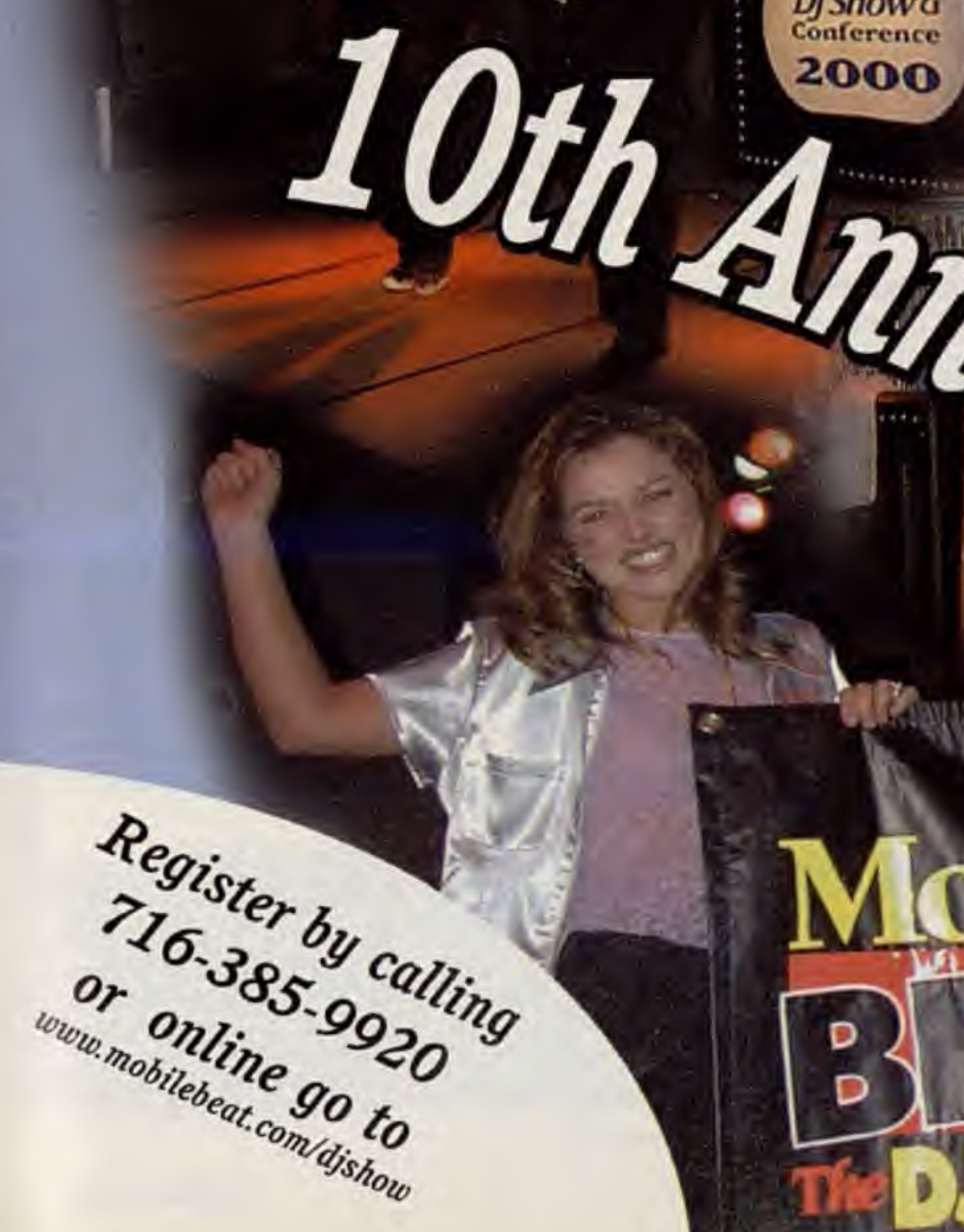

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By Dave Kriener

Ripe for Pickin'

We have a great crop of new remixes plus two new remix services to review just in time for those sweaty back-to-school bashes.

Sick of getting requests for songs that people hear on Saturday night remix radio shows that you can't find or don't have? Finally there is a brand new CD compilation that was put together by the very same people who do those syndicated radio mix shows! Their first project,"Promix" Vol #1, is outstanding. It features nice phat 16-32 beat intros and outros for fine tuned beat mixing. First off is Sisqo's "Thong Song" at a brisk 124 BPM. Killer beats and consistent production push this huge radio hit. Next is Blood-hound Gang with "The Bad Touch" at 128 BPM, with a harder beat and pumping bass than the radio version that will make this a late night favorite.

Jennifer Lopez's "Feelin' So Good" is a smoothed out R&B single at 108 BPM. Eiffel 65's "Move Your Body" at 130 BPM is a great followup to "Blue." Although not as big a radio hit as "Blue," it is still a strong late night club song, done here with strong beats and clean production. Plenty of holes to have fun with.

'N Sync's "Bye, Bye, Bye" is here at the 87 BPM radio version. Remixed with much harder drum and bass beats than the radio version and plenty of intro beats, this is a great early evening set starter. Enrique Iglesias' "Be With You" is pumped up to a late night 134 BPM. With techno-sounding synth lines getting it started, this is a very strong remix of this big radio hit. DJ Jean's "The Launch" at 137 BPM is a huge progressive club record. Sonique's "Feels So Good" at 135 BPM is the standout remix on this set. It contains very few vocals and tons of synth bass with drum beats to phase and mix over.

Friendlier beats

Culture Shock is another new service that does something that no other remix service does. This "must have" series takes current modern/alternative rock songs and makes them extremely DJ friendly by adding extended 32 beat intro, middle and outro beats. To view the track listing for the first 3 issues, click on www.thesourceformusic.com. The latest issue is #4, which starts off with Cypress Hill's "Rock Superstar" at 95 BPM. This mix stays close to the original but gives you a great mixable intro and outro.

Next is "Imitation Leather Jacket" by H2SO4, at 100 BPM, which is blowing up at alternative rock stations nation-wide. Eminem's "The Real Slim Shady" at 105 BPM is programmed on this set because this song broke on modern rock stations way before Top 40 got on it. It is a good re-edit of this huge hit song. It's hard to believe, but here is a danceable version of a very heavy mod rock song "Make Me Bad" by Korn, at 111 BPM. Killer intro and pumped up bass and drums kick the track. Smash Mouth's "Then The Morning Comes" at 118 is a great set starter with danceable beats getting it started.

If you want to be a hero at your next Jr/Sr high school dance or get it kickin' at the club, play "Nobody's Real" by Powerman 5000 at 120 BPM. "The Bad Touch" by The Bloodhound Gang at 124 BPM is another song that broke on modern rock stations first with its 80's retro feel. Remixed from the original radio version, it is a clean edit of this big radio song. Starting off with an "Austin Powers" sample is a super huge club and radio

Culture Shock is another new service that does something that no other remix service does. This 'must have" series takes current modern/alternative rock songs and makes them extremely DJ friendly

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song "I See You Baby" by Groove Armada at 130 BPM. Last is the club classic "I'm Free" from the Soup Dragons, at 104 BPM. Killer intro and production punch up this great classic.

Perpetual Pumper

Ultimix #77 starts off with a killer version of Alice DeeJay's "Better Off Alone" at 137 BPMs. Strong intro beats and super clean production will keep this song hot well into fall. This is one of the best remixes we've heard of this song. Freestyle queen Jocelyn Enriquez is back with a non-radio hit, "When I Get Close To You" at 130 BPM with typical freestyle beats and lots of breaks and beats to mix with.

Another club-only hit is Veronica's "I'm In Love" at 134 BPM euro-house beat. Tons of synth bass and solid 4x4 bass drums propel this late night pumper.

"Do You Wanna Get Rocked?" is a great various artist medley from Mark Roberts for 15:41 at 92/143 BPM. Featured artists are Def Leppard's "Pour Some Sugar," Warrant's "Cherry Pie," AC/DC's "Back in Black," Living Color's "Cult of Personality" and Guess Who's "American Woman" over a Sly Fox "Fly Girl" drum beat and some Zep samples thrown in for fun. Other featured songs are Chili Pep's "Give it Away," Bowie's "Fame," Hendrix's "Foxy Lady," Steve Miller's "Fly Like An Eagle" and more making up this fun classic rock medley.

As with any new music, preview them so you know where the breaks fall and where you might want to program the songs in your sets.

David Kreiner is the owner of "The Source DJ Music Supply", the nations largest supplier of CDs and remixes for DJs. For a free catalog call toll free 800-775-3472. Surf: www.thesourceformusic.com or email thesourcedj@earthlink.net

Remix Rundown

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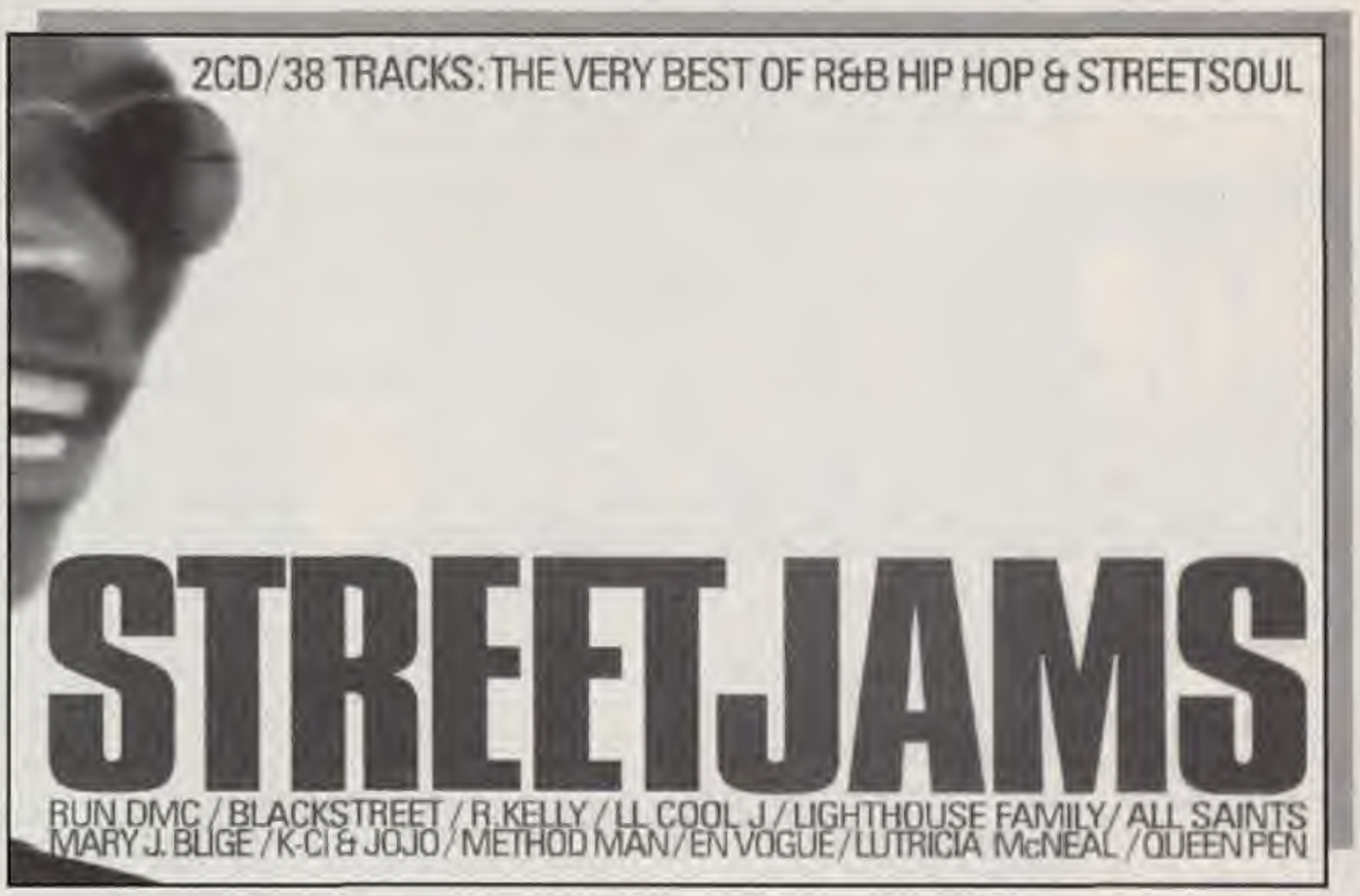
Music is the one means where we can meet and taste the beauty, passion, and uniqueness that is in each of the different cultures of our world. And you know what? They all know how to party! So it is In the spirit of diversity I bring you yet another edition of great new CD compilations. In this edition I'll fill you in on new music, talk about aliens and what they don't dance to, Jewish and coming of age music, what's hot from the radio, a great music box set, Great new fashioned Country love, Christian music blessings and Street Jams to fill the streets with. All in all there is little in common with the music ahead except for one thing. It's all good.

BY FRED SEBASTIAN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Take the largest selling segment of music in the 90s, compile the biggest worldwide hits and you've got a kickin' compilation made to sell big time on TV. ***STREET JAMS*** is 38 tracks of top R&B, and Hip Hop favorites of the 90s. This compilation features many of the biggest Urban Superstars of the decade doing the hits that have become many of the biggest Street Anthems ever. Most of these 38 tracks are must have hits, and since it's made as a TV product it's all clean versions. It also includes quite a few club mixes that help to put this collection over the top. This collection spans the entire 90's decade with hits that will surely be crowd pleasers for decades to come. This Street is definitely Jammin'. Tracks are:

STREET JAMS
No Diggity ..... BLACKSTREET w/ DR. DRE
Phenomenom ..... LL COOL J.
I Know Where It's At ..... ALL SAINTS
All My Life (Ignorants Remix) ..... K-CI & JOJO
Gangsta's Paradise ..... COOLIO w/ L.V.
Ain't That Just The Way ..... LUTRICIA McNEAL
All My Love ..... QUEEN PEN
This Is How We Do It ..... MONTELL JORDAN
Jump Around ..... HOUSE OF PAIN
She's Got That Vibe ..... R. KELLY
Boom Boom ..... N-TYCE
I'll Be There For You / You're All I Need To Get By ..... METHOD MAN w/ MARY J. BLIGE
Whatta Man ..... SALT 'N PEPA w/ EN VOGUE
Sometimes ..... THE BRAND NEW HEAVIES
Love To Love ..... DAMAGE
Lifted ..... LIGHTHOUSE FAMILY
If You Want Me ..... HINDA HICKS
My Father's Son ..... CONNER REEVES
On And On ..... ERYKAH BADU
It's Like That ..... RUN DMC vs. JASON NEVINS
Now That We Found Love HEAVY D. & THE BOYZ
Stranded ..... LUTRICIA McNEAL
Motownphilly ..... BOYZ II MEN
It's Alright, I Feel It! ..... NUYORICAN SOUL
Always There ... INCOGNITO w/ JOCELYN BROWN
Traveling Man (The Lip Mix) ..... STUDIO 2
Real Love ..... DRIZA BONE
Can I Kick It? ..... A TRIBE CALLED QUEST
Apparently Nothin' ..... YOUNG DISCIPLES
Mary Jane (All Night Long) ..... MARY J.BLIGE
I'm Going All The Way . SOUNDS OF BLACKNESS
Where You Are ..... RAHSAAN PATTERSON
Guess Who's Back ..... RAKIM
Iggin' Me ..... CHICO DeBARGE
Rewind (Cutfather & Joe Remix) ..... CELETIA
Something About You ..... NEW EDITION
Freek 'N You ..... JODECI
Every Little Thing I Do ..... SOUL FOR REAL

Hot off the presses and full of new top 40 hits comes ***FRESH HITS 2000***. Hitting the streets just before the slated release of "Now 46" it appears the competition among the majors like Warners, Virgin, Sony, and others is producing some great product for us. As they compete for sales by releasing compilations of todays and tomorrows hottest acts and hits first. In addition to the proven winners and new releases by major acts on Fresh Hits 2000 there's also a number of newcomers to watch for. And you can say you had it first on this 2 CD compilation. Track listing:

FRESH HITS 2000
Woman Trouble ..... ARTFUL DODGER
You See The Trouble In Me ..... BLACK LEGEND
Last One Standing ..... GIRL THING
Freestyler ..... BOMFUNK MC's
Mama, Who's Da Man .... RICHARD BLACKWOOD
Fool Again ..... WESTLIFE
Don't Call Me Baby ..... MADISON AVENUE
Say My Name ..... DESTINY'S CHILD
Flowers ..... SWEET FA

MUSICNEWS

What A Girl Wants ..... CHRISTINA AGUILERA
Got Your Money ..... OL' DIRTY BASTARD
Girls Like Us ..... B-15 PROJECT
Summer Of Love ..... LONYO COMME CI COMME CA
Born To Make You Happy ..... BRITNEY SPEARS
Show Me The Meaning ..... BACKSTREET BOYS
The Time Is Now ..... MOLOKO
Killer ..... ATB
Masterblaster ..... DJ LUCK & MC NEAT
Blow Ya Mind ..... LOCK 'N' LOAD
Peakin' ..... BLEACHIN'
Bound For Da Reload ..... OXIDE & NEUTRINO
Porcelain ..... MOBY
Sex Bomb ..... TOM JONES & MOUSSE T.
All The Small Things ..... BLINK 182
Fill Me In ..... CRAIG DAVID
There You Go ..... PINK
Shackles ..... MARY MARY
Say You'll Be Mine ..... STEPS
I Wanna Love You Forever ..... JESSICA SIMPSON
He Wasn't Man Enough ..... TONI BRAXTON
Still ..... MACY GRAY
Private Emotions ..... RICKY MARTIN
Amazed ..... LONESTAR
Won't Take It Lying Down ..... HONEYZ
Candy ..... MANDY MOORE
I Don't Smoke ..... DEE KLINE
Taken For Granted ..... S.I.A.
Achille's Heel ..... TOPLOADER
Hammer To The Heart ..... TAMPERER
Only The Loot Can Make Me Happy ..... R. KELLY
Shorty ..... DONNELL JONES
Give Me You ..... MARY J. BLIGE
Cartoon Heroes ..... AQUA
You're My No.1 ..... S CLUB 7

Several popular radio stations have become syndicated and have made their names familiar throughout the world. One such station is KISS. With a strong presence in Europe for many years the Kiss radio name has appeared on many excellent hit dance compilations on both shores. And of course it's one thing to have the hits but it's a much better thing to have the right versions of those hits. The new ***KISS HOUSE NATION 2000*** released this summer contains loads of just those kinds of hits that continue to fill the airwaves and clubs worldwide. In addition, any number of the hot new tracks on this 2 CD set are excellent candidates for chart topping status in the weeks ahead. With nearly 40 cuts including many original club remixes you may just want to Kiss this. Here's the program:

KISS FM's HOUSE NATION 2000
Bingo Bango ..... BASEMENT JAXX
The Time Is Now (DJ Plankton Edit) ..... MOLOKO
Rise ..... GABRIELLE
Fill Me In ..... CRAIG DAVID
Thong Song ..... SISQO
Movin' Too Fast ..... ARTFUL DODGER & ROMINA JOHNSON
Right Before My Eyes ..... N & G w/ KALLAGHAN
Masterblaster (Club Mix) ..... DJ LUCK
Slice Of Da Pie (Buzz-Erk Mix) ..... MONIE LOVE
I See You Baby (Fatboy Slim Radio Edit) ..... GROOVE ARMADA w/ GRAM'MA FUNK
Stop Playing With My Mind (Full Intention Radio) ..... BARBARA TUCKER w/ DARRYL D'BONNEAU
Must Be The Music (Club Mix) ..... JOEY NEGRO w/ TAKA BOOM
Music For Pushchairs ..... PHATS & SMALL
Every Woman Needs Love ..... STELLA BROWNE
Do It To Me Again ..... SOULSEARCHER
You're The Reason ..... WAMDUE PROJECT
Don't Call Me Baby ..... MADISON AVENUE
How Do You Feel (Sharp Remix) ..... MET LIFE
Mambo Italiano (Sharp Floor Rage Dub) ... SHAFT
Just Around The Hill ..... SASH!
Don't Give Up ..... CHICANE w/ BRYAN ADAMS
Toca Me (Extended 12" Club Mix) ..... FRAGMA
Airwave (Rank 1 vs Dutch Force Mix) .... RANK 1
Killer (UK Radio Edit) ..... ATB
Blow Ya Mind ..... LOCK 'N' LOAD
Barber's Adagio For Strings ..... WILLIAM ORBIT
Welcome To The Dance ..... DES MITCHELL
Love Will Come ..... TOMSKI w/ JAN JOHNSTON
Deadline ..... DUTCH FORCE
Luvstruck ..... SOUTHSIDE SPINNERS
Natural Blues (Perfecto Remix) ..... MOBY
I Feel Love (Pete Pritchard Edit) ..... CRW
The Sound Of Bamboo (Boo Mix) ..... FLICKMAN
Sunshine ..... YOMANDA
Everybody ..... PROGRESS w/ BOY WUNDA
Tell Me Why (The Riddle) ..... PAUL VAN DYK
Angel (Club Mix) ..... RALPH FRIDGE

When it comes to buying compilations there are so many choices today that even my brain fries occasionally in trying to bring you the best for these pages. Fortunately for those of us flirting with overflow in the mental capacity department, some things are no brainers, like ***THE ROCK & ROLL LIBRARY.*** This 8 CD collection features 2 CDs each of the 50s, 60s, 70s, and 80s. In association with the living legacy of Dick Clark, it's all original & good. Become a DJ, start more new ones, buy someone a Christmas gift, it doesn't matter, this ones a no brainer, it's all good, and it sells for under $100. Here's the A to Z.

ROCK & ROLL LIBRARY / THE 1950's:
(We're Gonna) Rock Around The Clock ..... BILL HALEY & HIS COMETS
At The Hop ..... DANNY & THE JUNIORS
That'll Be The Day ..... BUDDY HOLLY & THE CRICKETS
Chantilly Lace ..... BIG BOPPER
Short Shorts ..... ROYAL TEENS
It's Just A Matter Of Time ..... BROOK BENTON
Stagger Lee ..... LLOYD PRICE
Teen Angel ..... MARK DINNING
Come Go With Me ..... DEL VIKINGS
Sweet Little Sixteen ..... CHUCK BERRY
Smoke Gets In Your Eyes ..... THE PLATTERS
Little Darlin' ..... DIAMONDS
La Bamba ..... RICHIE VALENS
I'm Sorry ..... BRENDA LEE
Who's Sorry Now ..... CONNIE FRANCIS
Let The Good Times Roll ..... SHIRLEY & LEE
Be-Bop-A-Lula ..... GENE VINCENT
Wake Up Little Suzie ..... EVERLY BROTHERS
Venus ..... FRANKIE AVALON
A Teenager In Love ..... DION & THE BELMONTS
Little Bitty Pretty One ..... THURSTON HARRIS
Come Softly To Me ..... THE FLEETWOODS
Love Potion No.9 ..... THE CLOVERS
I'm Walkin' ..... FATS DOMINO
Tall Paul ..... ANNETTE
Tequila ..... THE CHAMPS
Poor Little Fool ..... RICKY NELSON
Summertime Blues ..... EDDIE COCHRAN
Hushabye ..... THE MYSTICS
Great Balls Of Fire ..... JERRY LEE DAVIS

THE 1960s:
The Twist ..... CHUBBY CHECKER
I Get Around ..... THE BEACH BOYS
Duke Of Earl ..... GENE CHANDLER
Worst That Could Happen ..... BROOKLYN BRIDGE
I Will Follow Him ..... LITTLE PEGGY MARCH
A Summer Song ..... CHAD & JEREMY
It's My Party ..... LESLIE GORE
I Cant' Help Myself ..... THE FOUR TOPS
These Eyes ..... THE GUESS WHO
La-La Means I Love You ..... THE DELFONICS
Midnight Confessions ..... THE GRASS ROOTS
Up-Up And Away ..... THE 5TH DIMENSION
Runaway ..... DEL SHANNON
White Rabbit ..... JEFFERSON ALPINE
Do You Believe In Magic ..... LOVIN SPOONFUL
It's Your Thing ..... THE ISLEY BROTHERS
Brown Eyed Girl ..... VAN MORRISON
Dance To The Music ... SLY & THE FAMILY STONE
To Sir With Love ..... LULU
You've Made Me so Very Happy ..... BLOOD, SWEAT, & TEARS
Woman, Woman ..... GARY PUCKETT & THE UNION GAP
Hey Little Cobra ..... THE RIP CHORDS
Hang on Sloopy ..... THE MCCOYS
Happy Together ..... THE TURTLES
Leader Of The Pack ..... THE SHANGRI-LAS
Time Has Come Today ..... THE CHAMBERS BROTHERS
Kind Of A Drag ..... THE BUCKINGHAMS
My Girl ..... THE TEMPTATIONS
Ferry Cross the Mersey ..... GERRY & THE PACEMAKERS
Kicks ..... PAUL REVERE & THE RAIDERS

THE 1970's:
Oh Girl ..... THE CHI-LITES
If You Don't Know Me By Now ..... HAROLD MELVIN & BLUE NOTES
I've Got Love On My Mind ..... NATALIE COLE
One Less Bell To Answer ..... 5TH DIMENSION
Sad Eyes ..... ROBERT JOHN
Break Up To Make Up ..... THE STYLISTICS
Don't Make My Brown Eyes Blue ... CRYSTAL GAYLE
Close The Door ..... TEDDY PENDERGRASS
Let Me Make Love To You ..... THE O'JAYS
Lovin' You ..... MINNIE RIPERTON
The Best Thing That Ever Happened To Me ..... GLADYS KNIGHT & THE PIPS
(If Loving You Is Wrong) I Don't Want To Be Right ..... LUTHER INGRAM
Lady Blue ..... LEON RUSSEL
Wildflower ..... SKYLARK
I'm Not Lisa ..... JESSI COLTER
Bad, Bad Leroy Brown ..... JIM CROCE
This Will Be (An Everlasting Love) ..... NATALIE COLE
Fire ..... POINTER SISTERS
Let's Stay Together ..... AL GREEN
Heart Of Glass ..... BLONDIE
Boogie Oogie Oogie ..... A TASTE OF HONEY
I Am A Woman ..... HELEN REDDY
You Sexy Thing ..... HOT CHOCOLATE
Last Dance ..... DONNA SUMMMER
Proud Mary ..... IKE & TINA TURNER
Tie A Yellow Ribbon Around The Ole Oak Tree ..... DAWN w/ TONY ORLANDO
Without You ..... HARRY NILSSON
Rock Me Gently ..... ANDY KIM
Hot Child In The City ..... NICK GILDER
Sylvia's Mother ..... DR. HOOK & THE MEDICINE SHOW

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MUSICNEWS

THE 1980s:
Love Come Down
..... EVELYN "CHAMPANGE" KING
Caribbean Queen (No More Love On The Run)
..... BILLY OCEAN
Jump (For My Love) ..... POINTER SISTERS
Sweet Dreams (Are Made Of This) ..... EURYTHMICS
We Built This City ..... STARSHIP
Centerfold ..... J. GEILS BAND
Mickey ..... TONY BASIL
Jessie's Girl ..... RICK SPRINGFIELD
Talking In Your Sleep ..... THE ROMANTICS
She Blinded Me With Science ... THOMAS DOLBY
Broken Wings ..... MR. MISTER
Too Shy ..... KAJAGOOGOO
Ghostbusters ..... RAY PARKER JR.
Dont' Rush Me ..... TAYLOR DANE
I Ran (So Far Away) ..... A FLOCK OF SEAGULLS
Wake Me Up Before You Go-Go ..... WHAM!
Keep On Loving You ..... REO-SPEEDWAGON
Girls Just Want To Have Fun ..... CYNDI LAUPER
Total Eclipse Of The Heart ..... BONNIE TYLER
Walk Like An Egyptian ..... BANGLES
The Power Of Love ... HUEY LEWIS & THE NEWS
What I Like About You ..... THE ROMANTICS
Let's Hear It For The Boy ..... DENIECE WILLIAMS
Rosanna ..... TOTO
Who Can It Be Now ..... MEN AT WORK
Every Time You Go Away ..... PAUL YOUNG
Voices Carry ..... 'TILL TUESDAY
867-5309/Jenny ..... TOMMY TUTONE
99 Red Balloons ..... NENA
Almost Paradise (Love Theme From "Footloose")
..... MIKE RENO & ANN WILSON

Looking for that unique remix with a bit of extra kick? Remixes have not only fueled the appetite of DJs, but also lined the pockets of many independent remix company, all to deliver that special cut that sets them apart. ***CLUB CUTZ U.S.A. THE 12" MIXES*** is a must have new release that features dance superstars and top remixers presenting their versions of huge hits. Eleven of the tracks have hit No.1 on Billboard's Dance charts and continue as massive dance hits around the world. A number of these remixes have never been available commercially and the artists are a who's who list of talent. For a unique set you don't want to miss this one. (Please call for confirmed tracks) Projected tracklist at press time:

CLUB CUTZ U.S.A.: The 12" Mixes
What A Girl Wants ..... CHRISTINA AGUILERA
Waiting For Tonight ..... JENNIFER LOPEZ
I See Ya Baby ..... GROOVE ARMADA
Larger Than Life ..... BACKSTREET BOYS
Sexual ..... AMBER
Things Just Ain't The Same ..... DEBORAH COX
Deep Inside ..... MARY J. BLIGE
When The Heartache Is Over ..... TINA TURNER
Strong Enough ..... CHER
Body ..... FUNKY GREEN DOGS
I Will Go With You ..... DONNA SUMMER
Heavens What I Feel ..... GLORIA ESTEFAN
Sense Of Danger PRESENCE w/ SHARA NELSON
Skin ..... CHARLOTTE
Naked Without You ..... TAYLOR DAYNE
Disco Inferno ..... CYNDI LAUPER

The Country Music scene has embraced some outstanding new talent in recent years and the veteran superstars continue putting out great music. The best shines through on the excellent compilation ***EVERLASTING LOVE SONGS***. The tracks are a great assortment of upbeat kickers and gorgeous ballads, many of which are timeless. All have reached chart topping status and many of these tracks have also crossed over to reach hit status well beyond the country market, making it an ideal compilation for much more than just the Country wedding. Track listing:

EVERLASTING LOVE SONGS
From This Moment On
..... SHANIA TWAIN w/ BRYAN WHITE
Love Of My Life ..... SAMMY KERSHAW
I Already Do ..... CHELY WRIGHT
Baby Blue ..... GEORGE STRAIT
Some Things I Know ..... LEE ANN WOMACK
I Do (Cherish You) ..... MARK WILLS
Me Too ..... TOBY KEITH
The Keeper Of The Stars ..... TRACY BYRD
Now That I've Found You ..... TERRI CLARK
Butterfly Kisses ..... RAYBON BROS.
All This Time ..... REBA McENTIRE
Your Love Is A Miracle ..... MARK CHESNUTT
Sending Me Angels ..... KATHY MATTEA
Give My Heart To You ..... BILLY RAY CYRUS
I Honestly Love You ..... OLIVIA NEWTON-JOHN
Look At Us ..... VINCE GILL
Loving You ..... THE MAVERICKS

From the makers of the excellent Complete Jewish Party series (approx. 10 volumes) comes another outstanding production of festive Jewish party music. This release, ***COMPLETE BAR/BAT MITZVAH PARTY,*** consists of songs and medleys for the occasion. Tracks for particular parts of the service are clearly identified. As with other Complete Jewish Party CDs by David & The High Spirits, the music is excellent, with clean recordings and great production. You don't have to be Jewish to appreciate this party music. A great compilation, and the best part of this new release is that it brings a fresh feel to centuryies-old tradition. Good job!

COMPLETE BAR / BAT MITVAH PARTY
HORA MEDLEY
Siman Tov - Mazel Tov -Sheraleh -Bashana
Habaah - Hava Nagila - Mayim
Hevenu Shalom
EXTENDED VERSION
(Including Klezmer & Hasidic)
To Life- Yerushalayim - Yismehu Hashamayim
Oseh Shalom - Veha'er Eynenu - Yasis
Rad Halaylah - Elle Hemdat Libi - Yevarehecha
Mashlach
FOLK & LINE DANCING
Zemer / Nigun Atik - Mizerlu - Pata Pata
INTERACTIVE SONG
Taayish
SING ALONG SONGS

Hine Ma Tov - Tumbalalayka
YIDDISH MEDLEY
(Dedications to Grandparents)
A Yiddish A Mama- Shein Levune
Chiri Bim Chiri Bom - Romeynia
KIDUSH (Blessing over wine)
HAMOTZIA (Blessing over the bread)
GRACE OVER THE MEAL SONG

The recently released ***JEWISH WEDDING FAVORITES*** definitely ranks as one you should have. Besides the necessary music for the occasion, as well as medleys and dedication songs, this specialty compilation includes many pop music favorites from Fiddler On The Roof and others. Tracks are:

JEWISH WEDDING FAVORITES
Traditional, Match Maker, Match Maker, To Life! (L'Chaim!, Miracle Of Miracles, Sunrise, Sunset (all from Fiddler On The Roof)
Hava Nagila, Tzena, Tzena, Tzena
And The Angels Sing
MEDLEY: Second Avenue Serenade / Rumania, Rumania / Bublitchki / Bei Mier Bist duSchoen/ Oif'n Pripitchik / Shalom Aleichem
Raisins And Almonds - My Yiddishe Momme
Joseph! Joseph!- Freilach - Dona, Dona - Mazel Abi Gezunt
MEDLEY: Sunrises, Sunset / Have Netze B'Machol / Rad Halailah

If you are talking Contemporary Christian Music (CCM), an excellent variety of Pop, R&B, Funk, Alternative, Rock, and Gospel crossover hits can be found on ***WOW GOLD***. Virtually all of the compilations in this Wow series are excellent collections of the biggest and hottest artists and songs in today's popular Christian music, names and hits that are no strangers to the top of the Top 40 charts. On the heels of two recent great releases (Wow 2000 & Wow The 90s) this is an outstanding compilation for DJs, WOW GOLD. It's loaded with huge hit favorites by superstars in a variety of styles that will play well in venues other than just contemporary Christian Weddings. Many of the tracks are inspirational themes that are appropriate for non-Christians as well. Highly recommended, Wow Gold is a great 2 CD compilation. Tracks are:

WOW GOLD

MUSICNEWS

Flood ..... JARS OF CLAY
I'm Not Ashamed ..... NEWSBOYS
Testify To Love ..... AVALON
Stomp ..... KIRK FRANKLIN
What If I Stumble? ..... DC TALK
God ..... REBECCA ST. JAMES
I Could Sing Of Your Love Forever ... DELERIOUS
Awesome God ..... RICH MULLINS
You Put This Love In My Heart ..... KEITH GREEN
Why Should The Devil Have All The Good Music .
..... LARRY NORMAN
To Hell With The Devil ..... STRYPER
Beyond Belief ..... PETRA
The Call ..... ANNOINTED
The Champion ..... CARMAN
We Will Stand ..... RUSS TAFF
For The Sake Of The Call .... STEVEN C.CHAPMAN
He Is Exalted ..... TWILA PARIS
Thy Word ..... AMY GRANT
Butterfly Kisses ..... BOB CARLISLE
Basics Of Life 4HIM
Love Takes Time ..... BRYAN DUNCAN
Friends ..... MICHAEL W. SMITH
Easter Song ..... SECOND CHAPTER OF ACTS
Love Broke Thru ..... PHIL KEAGGY
Rise Again ..... DALLAS HOLM & PRAISE
We Shall Behold Him ..... SANDI PATTI
Praise The Lord ..... THE IMPERIALS
My Tribute . ANDREA CROUCH & THE DISCIPLES
Undivided ..... FIRST CALL
Thank You ..... RAY BOLTZ

60s music isn't complete without Motown, and while there's a wee bit of summer left let's cap it with a mention of one of the biggest selling Motown collections ever. If history is any indication these monster hits will probably still be playing after we've faded into oblivion. They are timeless. And whether it's a little bit or a lot, Motown music is a piece of Summer. Here's the lineup on the ***NO.1 MOTOWN ALBUM.*** 2 CD's, 46 tracks, and it's digitally remastered.

NO.1 MOTOWN ALBUM

I Heard It Through The Grapevine MARVIN GAYE
I Just Called To Say I Love You ..... STEVIE WONDER
The Tracks Of My Tears
..... SMOKEY ROBINSON & THE MIRACLES
Easy ..... COMMODORES
Ben ..... MICHAEL JACKSON
Help Me Make It Through The Night
..... GLADYS KNIGHT & THE PIPS
Just My Imagination (Running Away From Me)
..... THE TEMPTATIONS
What Becomes Of The Broken Hearted ..... JIMMY RUFFIN
You Are Everything ..... DIANA ROSS & MARVIN GAYE
You're All I Need To Get By
..... MARVIN GAYE & TAMMI TERRELL
Endless Love ..... DIANA ROSS & LIONEL RICHIE
I'm Still Waiting ..... DIANA ROSS
Three Times A Lady ..... COMMODORES
Do You Know Where You're Going To
(Theme From Mahogany) ..... DIANA ROSS
Got To Be There ..... MICHAEL JACKSON
With You I'm Born Again BILLY PRESTON & SYREETA
Let's Get It On ..... MARVIN GAYE
Still Water (Love) ..... FOUR TOPS
Reflections ..... DIANA ROSS & SUPREMES
One For The Money ..... HORACE BROWN
Your Love Is A 187 ..... WHITEHEAD BROTHERS
I'll Make Love To You ..... BOYZ II MEN
Dancing In The Street . MARTHA & VANDELLAS
Tears Of A Clown ..... SMOKEY & THE MIRACLES
My Guy ..... MARY WELLS
Reach Out I'll Be There ..... FOUR TOPS
I Want You Back ..... JACKSON 5
It's A Shame ..... DETROIT SPINNERS
I'll Pick A Rose For My Rose .... MARV JOHNSON
You Keep Me Hanging On ..... THE SUPREMES
Love Machine ..... MIRACLES
Let's Get Serious ..... JERMAINE JACKSON
War ..... EDWIN STARR
All Night Long ..... MARY JANE GIRLS
This Old Heart Of Mine ..... ISLEY BROTHERS
Stoned Love ..... THE SUPREMES
I Don't Blame You At All .. SMOKEY & THE MIRACLES
I'm Gonna Make You Love Me .. SUPREMES / TEMPTATIONS
What's Going On ..... MARVIN GAYE
Being With You ..... SMOKEY ROBINSON
Still ..... COMMODORES
All Of My Life ..... DIANA ROSS
Ain't Nothing Like The Real Thing
..... MARVIN GAYE / TAMMI TERRELL
Looking Through The Window ..... JACKSON 5
Groove Thang ..... ZHANE
I Love Your Smile ..... SHANICE
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Big Break Results in Recording Contract

24–year-old Celena Rae of Dallas/Ft. Worth has been crowned the winner for the 1999-2000 season of the popular karaoke TV series *Your Big Break*. She walked away with the top prize of $25,000 cash, a recording contract with Lyric Street Records and a guaranteed single release.

Your Big Break is a weekly syndicated show that puts four everyday people in competition each week with the audience selecting the winner. Each singer, with the help of lavish sets and wardrobes, recreates the sound and look of one of their favorite performers. Celena's win lends credibility to the fact that Texas is rapidly becoming one of America's hot beds for karaoke. Celena caught the karaoke bug while celebrating her 17th birthday with her friends at a local karaoke bar. After high- school she joined "Linder & Brook," a country/classic rock band, and toured around the country for a year and a half. Celena's advice for anyone hoping to follow in her footsteps? "Karaoke is a great way to practice if you want to become a professional singer. But it's just for fun, too. So relax and enjoy yourself and show respect for others around you."

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I WANT YOU TO NEED ME	Sing Celine Dion
COME ON OVER	Sing Christina Aguilera
I WANNA BE WITH YOU	Sing Mandy Moore
CAN'T TAKE THAT AWAY	Sing Mariah Carey
VANISHING	Sing Mariah Carey
ICE CREAM	Sing Sarah McLachlan
SWEET SURRENDER	Sing Sarah McLachlan
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YOU STAY WITH ME	Sing Ricky Martin
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HE DIDN'T HAVE TO BE	Sing Brad Paisley
THE CHAIN OF LOVE	Sing Clay Walker
BUY ME A ROSE	Sing Kenny Rogers
FOREVER WORKS FOR ME	Sing Neal McCoy
BEAT OF A HEART	Sing Warren Bros/Sara Evans
YES!	Sing Chad Brock
REAL LIVE WOMAN	Sing Trisha Yearwood
I'LL BE	Sing Reba McEntire
I HOPE YOU DANCE	Sing Lee Ann Womack
THE FUN OF YOUR LOVE	Sing Jennifer Day
I WILL...BUT	Sing SheDaisy
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BY GREG TUTWILER

Karaoke Kool Tools

As managing editor of Karaoke Singer Magazine, I am constantly quizzed about what's new and hot for KJs. There's no doubt that more and more companies are designing products specifically for the karaoke jock. Recently, I've discovered some really neat stuff with specific application for KJs. After having the opportunity to test out many of these products, I have selected several of the koolest to share with you.

Hot new speakers from Outback Audio

Tired of hearing your singers complain that they can't hear themselves sing or about the constant ring of feedback coming from the floor monitor as the singer dangles the microphone between verses? Outback Audio has introduced a speaker that will eliminate both and still pack a punch.

Their new speaker design features a side mounted monitor speaker to provide the singer with the exact same sound that the audience is hearing. The speaker is tripod mountable which allows you to put the cabinet up in the air, placing the speaker at ear level for the singer. When placed on either side of the staging area, the wedge shaped side monitor faces in towards the center of the stage. The result is a fabulous sound across the entire stage. The singers no longer have to scream into the mic so they can hear themselves sing. The angle and position of the monitoring speaker almost eliminates microphone feedback. It's like having two separate speakers in one cabinet. Both have a twelve inch speaker and a horn and are rated at 150 watts RMS at 8 ohms. The monitor also has a dial type control for the volume level. If it's too hot, you can turn down the gain on the speaker without turning down the main volume. And, of course, one pair of Outback Audio speakers can be powered by one amplifier.

A pair of these speakers can more than handle a audience of 150 people. If you need a little more thump, simply add a sub cabinet to give you that extra punch. Priced at $499 each, these speakers are great way to add a monitor to your show without buying a floor monitor and an additional amplifier. For more info, contact Outback Audio at 740-774-2313

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ETV Network has become well known over the years for its contribution to the audiovisual aspect of the DJ industry. For years they have been supplying the club and mobile video jock with high quality music videos.

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Each of the VCDs, (Hits, Dance, and Country) include 12 to 15 of the latest music videos. They are great for the dance sets in between singers or at the beginning of a slow night.

Contact ETV at 800-344-5744 or on the web at www.etvnet.com.

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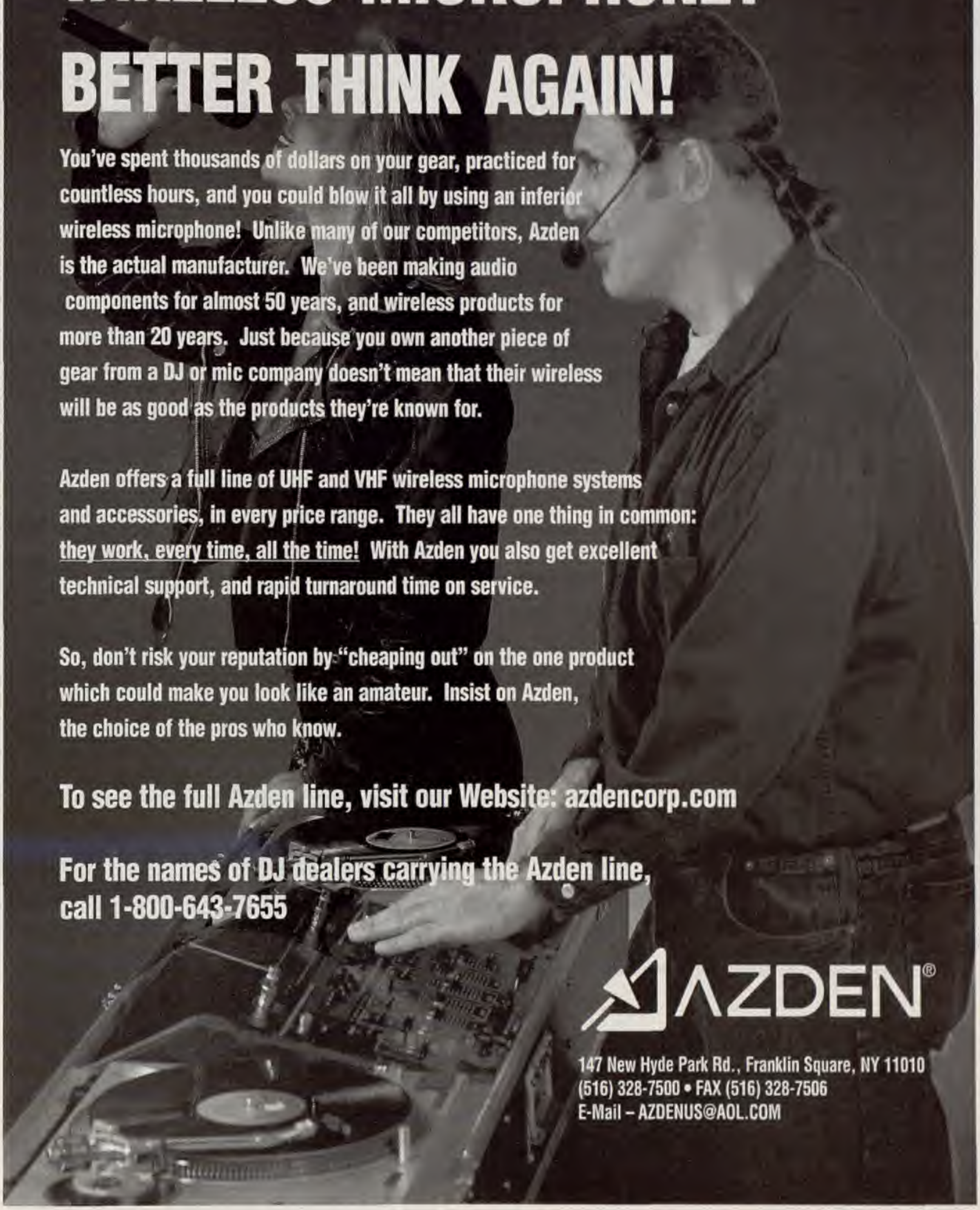

You've spent thousands of dollars on your gear, practiced for countless hours, and you could blow it all by using an inferior wireless microphone! Unlike many of our competitors, Azden is the actual manufacturer. We've been making audio components for almost 50 years, and wireless products for more than 20 years. Just because you own another piece of gear from a DJ or mic company doesn't mean that their wireless will be as good as the products they're known for.

Azden offers a full line of UHF and VHF wireless microphone systems and accessories, in every price range. They all have one thing in common: they work, every time, all the time! With Azden you also get excellent technical support, and rapid turnaround time on service.

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Karaoke Kool Tools

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The Swizz Army Cable Tester

You head out for your gig allowing yourself just enough time to set up and hopefully a few minutes to gain your composure, change your clothes and line up the first few songs. In the unfortunate event there is a cable or equipment problem you've come prepared. Your van is stocked with backup gear and cables. You power up the system and hear a tremendous hum coming out of the speakers. The show starts in ten minutes. There must be twenty different cables throughout your setup. Which one is causing the problem? You don't have time to switch out every one. What do you do?

EBTECH in San Diego California has come up with a neat device that is a must for every KJ or DJ. It's called the Swizz Army 6 in 1 Cable Tester. While there is no relation to the scout friendly Swiss Army Knife, this little gadget is equally handy and a must for any serious road warrior. It can test for shorts, opens, and intermittent connections on XLR, 1/4 inch, 1/8 inch, RCA, TT, and MIDI cables. It also includes a tone generator and a phantom power detector. It's built out of durable heavy-duty steel and operates on two AA batteries. No more guessing. You simply plug in both ends of the cable in question and the Swizz Army tester will indicate if there is a problem and what kind. It takes the guesswork out of a frantic situation. Now you can quickly locate the bad cable, replace or repair it and be back in business in no time.

The Swizz Army 6 In 1 Cable Tester is available from EBTECH for a very affordable $149.00. At that price, consider it cheap insurance against a flawed performance. EBTECH 858-271-9001, www.cymation.com.

NEW KARAOKE SONGBOOK SOFTWARE

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The program is available without the preloaded database (key in your own) for DJs who want to create a songlist of regular CDs. MBD offers onetime updates mailed to you or a yearly subscription to their site for downloading the songlist updates. Contact Music Box Deluxe at (208) 884-5113 or www.musicbookdeluxe.com.

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KARAOKE HOTLINE

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According to *The Hollywood Reporter*, The Walt Disney Co. is releasing the long awaited movie *Duets*, starring Gwyneth Paltrow. The film was originally set for a May 5th debut but was tabled while the filmmaker and father of the film's star, Bruce Paltrow sought another studio to release the uncut version of the film. Paltrow has agreed to cut ten minutes from the picture that, according to Disney, "took the audience out of the movie", meeting Disney's approval. *Duets* follows three characters who travel the country on their way to a karaoke competition in Omaha, Nebraska. Besides Paltrow, the movie stars Maria Bello, Andre Braugher, Huey Lewis, Paul Giamatti and Scott Speedman. The film was produced by Kevin Jones, Jon Bryum and Bruce Paltrow.

You ought to be in pictures...

Whether it's Karaoke or original songs, your career can benefit from having your own music video. Paul Bolden, a 15-year broadcast veteran and executive producer for Studio City Productions offers music video packages starting as low as $995 complete. Studio City will even offer you no-interest financing to help new artists get their singing careers in high gear. New digital technology has lowered video production costs and Studio City Productions is passing those savings on to the artist. "We enjoy helping artists with their first video shoot, hopefully we can be a big step on their road to success." For more information contact Paul at: 1-800-929-5927 or visit their website at: ***www.studiocityproductions.com.***

Break is Back

Buena Vista Television and Dick Clark Productions have announced that the hit syndicated karaoke style competition show "Your Big Break" is back for a second season. The show's executive producer Dick Clark said, "I'm very excited about renewing for a second season. We have a huge audience and it's a great launching pad for someone serious about a professional singing career." For a complete listing of stations in your area visit www.yourbigbreak.com. If you can sing and sound like a famous performer or group and you are interested in an audition for "Your Big Break," you must be at least 18 years of age and cannot be a member of a professional entertainer's union. To qualify for an audition call 800-369-8692, NC, USA.

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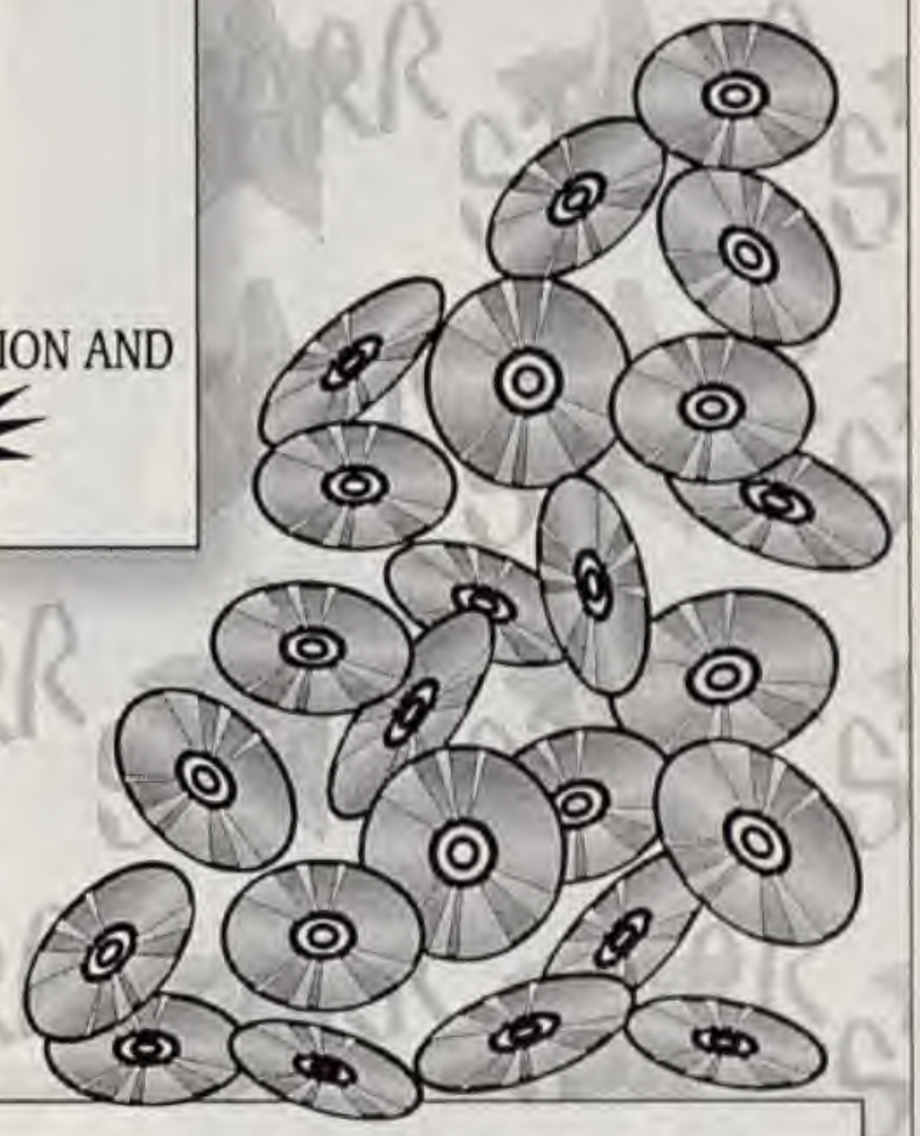

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"Hurry Up and Go Away"...

Livens 'em up on the Dance floor

GO AWAY!!

Choreographed by Leanne Nahrgang-Nov 99
Owen Sound, Ontario
Description: 48-count beginner/intermediate 4 wall line dance
Music: "Hurry Up and Go Away" by Steve Dickinson & Lori Ross

Counts **Step Descriptions**

ROCK STEP, CROSS OVER, HOLD & CLAP

1,2,3,4 Step side right, rock back on left, cross right over left, hold and clap

5,6,7,8 Step side left, rock back on right cross left over right, hold and clap

RIGHT VINE, 11/4 ROLLING VINE

1,2,3,4, Step side right, left foot behind, step side right, touch left

5,6,7,8, Step side left, turning 1/4 left, step forward on right, turning 1/4 left, turn 1/2 left on ball of right stepping left, turn 1/4 left on ball of left foot, touch right toe. Now facing side wall

STEP TOUCHES, CLAP

1,2,3,4 Step forward right, touch left toe in & clap, step forward left, touch right toe in & clap

5,6,7,8 Step forward right, touch left toe in & clap, step forward left, touch right toe in & clap

STEP BACK, HITCH & HOP, STEP BACK, STEP

1,2,3,4 Step back right, left, right, hitch left knee, hop in place on right

5,6,7,8 Step back left, right, left hitch right knee, step on right

RIGHT AND LEFT APPLEJACKS

1,2,3,4 Lift left toes up, weight on heel, lift right heel up, weight on toes, swivel heel and toe to left. Put weight on left heel, lift toes up, put right toes down, lift heel up, swivel heel and toe to right.

5,6,7,8 Repeat last 4 counts

3 ALMOST 1/4 TURNS, STOMP, STOMP

1,2,3,4 Step forward on right, pivot left, step forward on right, pivot left,

5,6,7,8, step forward on right, pivot left. 1/2 turn made in total. Now facing side wall. Stomp right, stomp left

START OVER

Last 16 counts of dance: Third time song repeats " Hurry up and go away" repeat last 16 steps of dance beginning with applejacks, three 1/8th turns only doing a 1/4 turn to the left. In place of last two stomps, put right foot forward, lean forward and hold hands out in a 'ta da" stance.

Success can be elusive and some times pleasantly unpredictable as musician Steve Dickinson well knows. While promoting a 4-song disc to radio stations, a song that was included in another project, a compilation of various musicians and songwriters, unexpectedly became a hit. The song, "Hurry up and Go Away", written by Lori Ross was given to Dickinson for refinement and eventual recording. Once the song was recorded, Ross, who was executive producer and promoter of the compilation, decided to take the song one step further. Recognizing the song's potential as a good dance song, Ross took it to line dance instructor Leanne Nahrgang, who put the song to dance steps.

Nahrgang then further promoted the song by taking it to the Internet line dancing Website, Kickit, as well as teaching the dance to other instructors at a workshop.

Because of the popularity of line dancing, "Hurry Up and Go Away" has enjoyed widespread appeal, particularly in Florida and Virginia. Recently Ross and Dickinson signed with ERG which will market their song in jukeboxes across the country.

DMA TOP 50 Dance Chart

Courtesy of Dance Music Authority
708-614-8417

1	JENNIFER LOPEZ	Feelin' So Good	Work	127
2	JOCELYN ENRIQUEZ	When I Get Close To You (Remix)	Tommy Boy	128
3	ABIGAIL	If It Don't Fit	Groovilicious	132
4	VERONICA	I'm In Love (Remix)	Jellybean	134
5	CHICANE f/ BRYAN ADAMS	Don't Give Up	C2 / Columbia	138
6	LARA FABIAN	I Will Love Again (Remix)	Columbia	132
7	OLIVE	I'm Not In Love (Remix)	Maverick	133
8	AMBER	Above The Clouds (Remix)	Tommy Boy	131
9	MADISON AVENUE	Don't Call Me Baby	Columbia	124
10	DJ JEAN	The Launch	AM:PM / UK	134
11	GREEN VELVET	Flash (Remix)	F 111	126
12	MARIAH CAREY	Can't Take That Away (Remixes)	Columbia	126
13	FILTER	The Best Things	F 111	135
14	GROOVE ARMADA	If Everybody Looked The Same	Jive Electro	125
15	JENNIFER HOLIDAY	Think It Over	Jellybean	132
16	PET SHOP BOYS	I Don't Know What You Want...	Sire	134
17	ALICE DEEJAY	Better Off Alone	Republic	139
18	MOBY	Natural BLues	V2	134
19	EIFFEL 65	Move Your Body	Republic	130
20	GLORIA ESTEFAN	No Me Dejes De Querer	Epic	131
21	LA RISSA	I Do Both Jay & Jane	Aureus / Warlock	130
22	ANGEL CLIVILLES	Show Me	Jellybean	131
23	HYPERTROPHY	Just Come Back To Me	Tommy Boy Silver	134
24	BT	Dreaming	Nettwerk	135
25	TAYLOR DAYNE	Planet Love (Remix)	Jellybean	132
26	AMANDA GHOST	Filthy Mind (Remix)	Warner Bros.	134
27	LOLEATTA HOLLOWAY	Chocolate Sensation	Salsoul	130
28	ROSABEL f/ DEBBIE JACOBS ROCK	Don't You Want My Love	Tommy Boy Silver	129
29	KROMOZONE PROJECT	Energy	TBC	127
30	JESSICA SIMPSON	Where Are You (Remixes)	Columbia	129
31	SATOSHIE TOMIIE	Up In Flames	C2 / Columbia	128
32	BLOODHOUND GANG	The Bad Touch	Interscope	129
33	VENGABOYS	Kiss (Remix)	Groovilicious	134
34	KIM ENGLISH	Missing You	Nervous	134
35	ALICE DEEJAY	I Want You Back (LP cut)	Republic	134
36	PHATS & SMALLS	Tonight	Multiply / UK	130
37	MANDY MOORE	I Wanna Be With You (Remix)	Epic	130
38	SOLAR TWINS	Alleluias	Maverick	132
39	SOUL SEARCHER	Do It Again	Defected	127
40	BASEMENT THREE	Dum Dum	Saifam / Megahit	135
41	MYA	The Best Of Me	Interscope	100
42	JULIET ROBERTS	Bad Girl	Radikal	126
43	SOUL BANDIT	Come With Me	Gossip	128
44	JENNIFER BROWN	Alive	RCA	133
45	CYNTHIA	I Never Said	Robbins	132
46	ADRENALINE	Shut Up + Dance	Tommy Boy Silver	135
47	KEVIN AVIANCE	Dance For Love	Wave	132
48	BASEMENT JAXX	Bingo Bango	Astralwerks	130
49	GEORGE LAMOND	Lately	Robbins	129
50	LUCREZIA	Lookin' 4 Love	Logic	133

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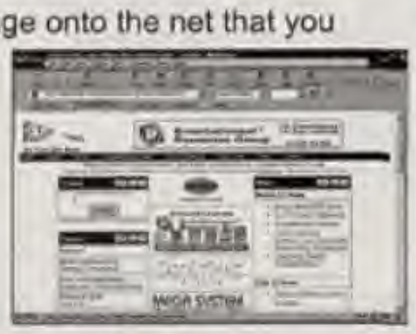

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Runnin' On Empty

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It was an ordinary day. I loaded up my '92 Ford Econoline van and headed out to play what I expected to be a typical Saturday night wedding reception. Operating out of a small town in upstate New York, I get an interesting mix of DJ jobs. While It's not uncommon for me to be booked for stylin' events in the nearby cities, it's more likely you'll find me in the smaller villages playing in a Legion Hall or golf course club house. The nice thing about these events is that the people are normally very friendly and seem to appreciate me being there as much as I appreciate the cash I leave with at the end of the night.

On the downside, some of the places I play are not in the greatest shape. Over the years I've learned how important it is to arrive early and always check the power source. Unfortunately, on this fateful night I was running a little late and failed to follow my own strict policy. About a half an hour into the dinner background music portion of my program, the lights flickered.. There was a loud pop, and then... the house lights went dark. Having set up in front of a window, I was able to quickly assess the situation by the light of the setting sun. It didn't look good. My amp was smoking! The lights came on a few minutes later, but were much dimmer than before. I discovered major multiple problems with my system. Fortunately, I had back-up gear in the van. I returned straight away with another amp, a small case with two Walkman-style CD players and a two-channel Gemini board. Unfortunately, my back-up gear would not work properly either. The problem was with the AC source.

When I explained the situation to the bride and groom, they appeared unfazed. "This happens all the time out here," was the groom's reply. I then offered my one last option. I had a rather beat-up old boom box in the van, but at least it had a CD player and mic inputs. They said that would be fine. It turned out I was about half right: the boom box had a working mic input, but the CD player was all gummed up with some sort of brown gook.

Now I had to go back to the bride and groom and explain that I wasn't quite the lifesaver they took me for. As I was breaking the news that I wouldn't be able to play their bridal dance, the best man overheard me. "Hey, I have a guitar in the car...what's the song?" It was a relatively well known country ballad. "I can play that," he responded. To make a long story short, it turned out that three of the members of the bridal party had some type of musical experience, sort of. The guitarist did fine, but all the drummer could come up with was some pots, pans and silverware. One of the bridesmaids knew some of the words, and I added what I could to the mix playing a rusty, trusty harmonica that lives in my glovebox.

About a half an hour into the dinner background music portion of my program, the lights flickered.. There was a loud pop, and then... the house lights went dark. Having set up in front of a window, I was able to quickly assess the situation by the light of the setting sun. It didn't look good. My amp was smoking!

Following the couple's first dance, we embarked on a rather unique version of "Butterfly Kisses." I thought it was questionable at best, but no one seemed to mind. After the dances and still without full power, I entertained the gang with an impromptu trivia contest featuring old TV show themes played on the harmonica. Midway into the theme from the *Andy Griffith Show*, the power came back on, my back-up amp came to life and things returned to "normal." Happily, I put the harmonica away and began my usual dance set by re-introducing myself and opening the floor to requests. Immediately the bride's dad came forward. "He's gonna ask for Patsy Cline or Willie" I thought. No. The first request of the evening was not some tender, lush love ballad at all. He wanted to hear me play the theme from *WKRP in Cincinnati*–on my harmonica. Go figure.

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